Cuarteto de Cuerdas #1.2

Roy F Guzmán -[2015|2026]

Notas de interpretación.

La pieza está escrita utilizando notación proporcional, donde la posición de la neuma de la nota dentro del compás indica aproximadamente el lugar en el que debe ejecutarse mientras transcurren los 4 pulsos de cada compás. Puede utilizarse un click track a 120 bpm contando los pulsos principales; esto facilitará la interpretación y ayudará a lograr mayor precisión rítmica.

Todas las frases que musicalmente parezcan continuas deben ejecutarse de manera continua. Todo el legato debe interpretarse con un carácter romántico. Cuando aparezcan neumas de nota negras espaciadas dentro de una frase no continua, deben tocarse con la duración de un suspiro. Para las neumas de nota blancas y redondas, realizar una aproximación proporcional adecuada a su valor.

Las dinámicas son ad libitum, guiadas por la intuición musical. El cuarteto de cuerdas debe reunirse y definir libre y musicalmente su expresividad tanto en dinámicas como en técnica de arco, excluyendo pizzicato y staccato.

Las técnicas de arco permitidas son:

Legato détaché, Legato 1 (toda la frase en la misma dirección de arco), Legato 2 (frase fragmentada [1,2:3,4], [1,2,3:1], [1:2, 3,4] en las direcciones del arco) y Tenuto/Portato (como un suspiro, para cabezas de nota negras aisladas).

La pieza debe sonar orgánica y cantabile, con carácter romántico y esperanzador.

Notes of interpretation.

The piece is made using proportional notation where the notehead position on the measure is the aproximate location where it should be played while time pases in those 4 pulses of each measure. You can use a click track at 120 bpm and counting al first pulses, this will ease the interpretation and help to be more precise in time.

All frases that seem to be continuous musically, are continous. All legato in a romantic manner. When there are spaced black note heads in a non continious frase, play as long as a sigh. For half note heads and whole noteheads, their appropiate approximation.

The dynamics are ad libitum, guided by musical intuition. The string quartet should gets toguether and specify freely and musically for themselves their expresivity in dynamics and bowing technique excluding pizzicato and staccato.

Allowed bowing techniques are:

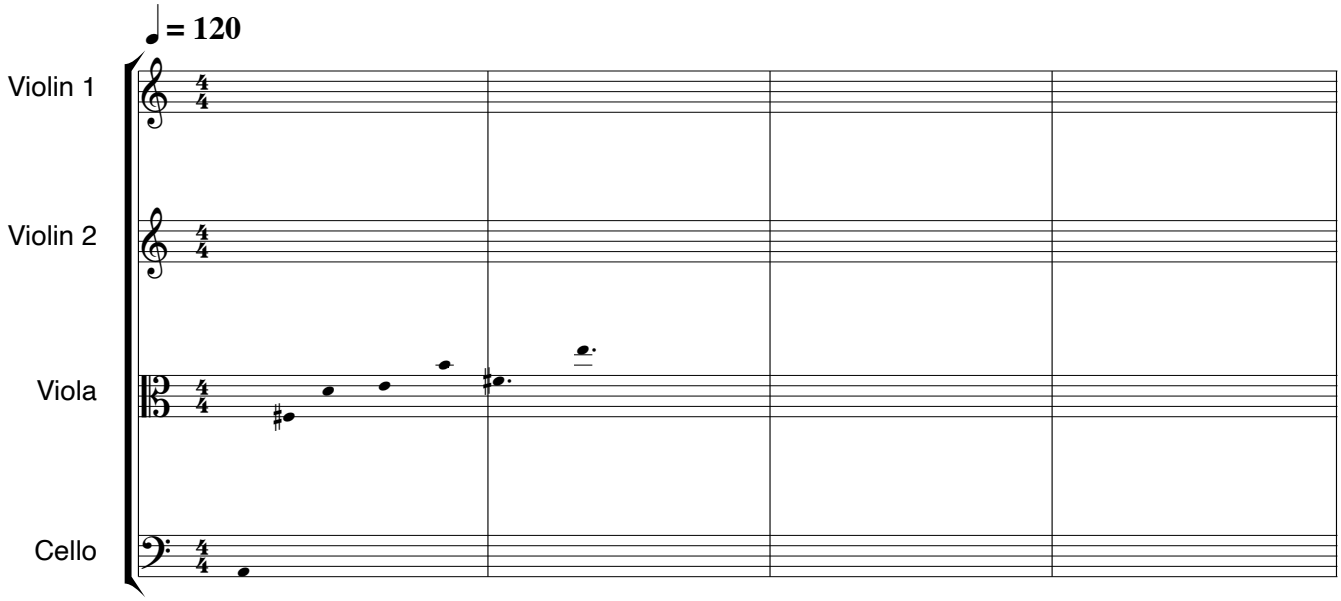
Legato detache, Legato1(all frase same bow direction), Legato2(fragmented frase [1,2:3,4], [1,2,3:1], [1:2, 3,4] string bowing directions) and Tenuto/Portato(as a sigh, for isolated black noteheads).

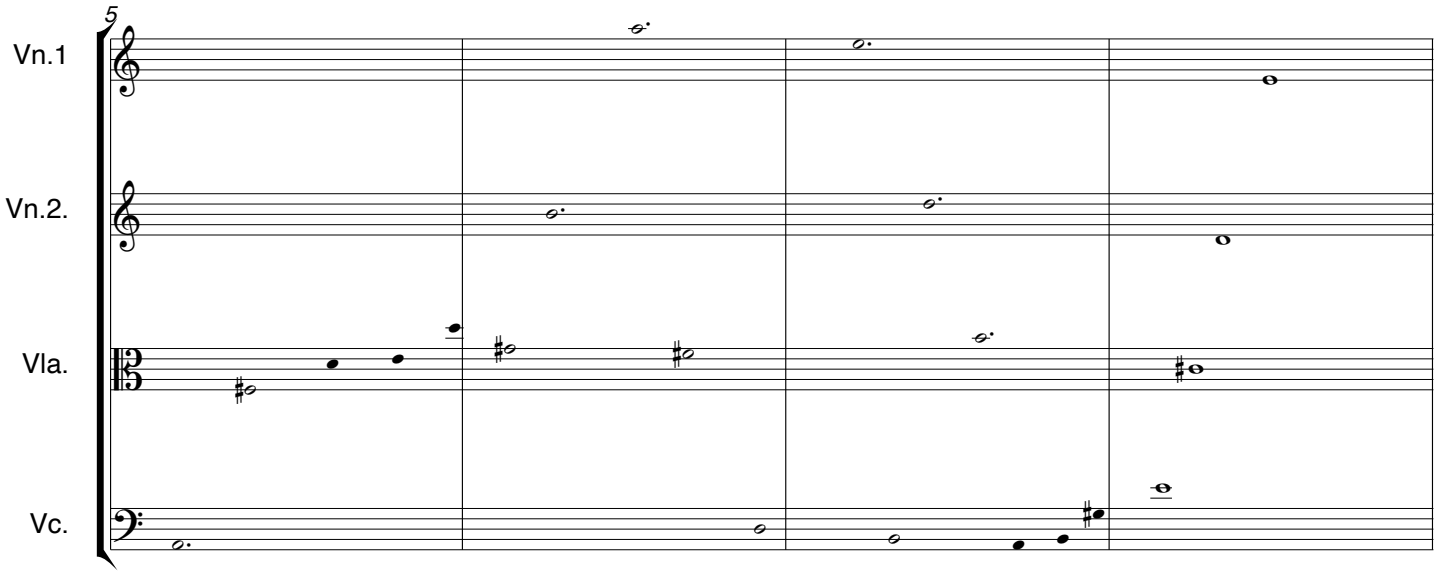
The piece should sound organic and singable, romantic and hopefull.

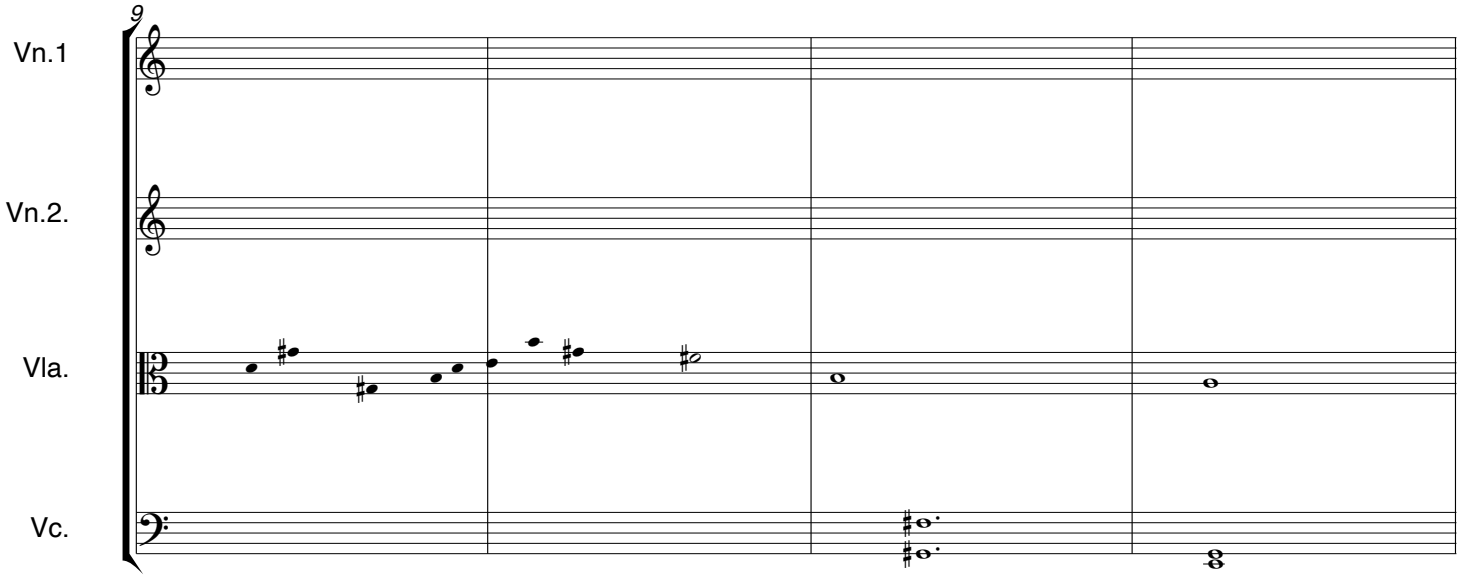
All proportional notation frases: legato
Play notehead's in the measure spaced
proportionaly to their relative and
proportional location
When in doubt for a spaced black
notehead's duration then tenuto
as long as an exhale
Play note heads aproximate duration
Use musical judgement for noteheads and spacing
Play with a romantic interpretation.
Dynamics ad libitum in a romantic manner.

Cuarteto de Cuerdas 1.2

Roy F Guzmán
2026



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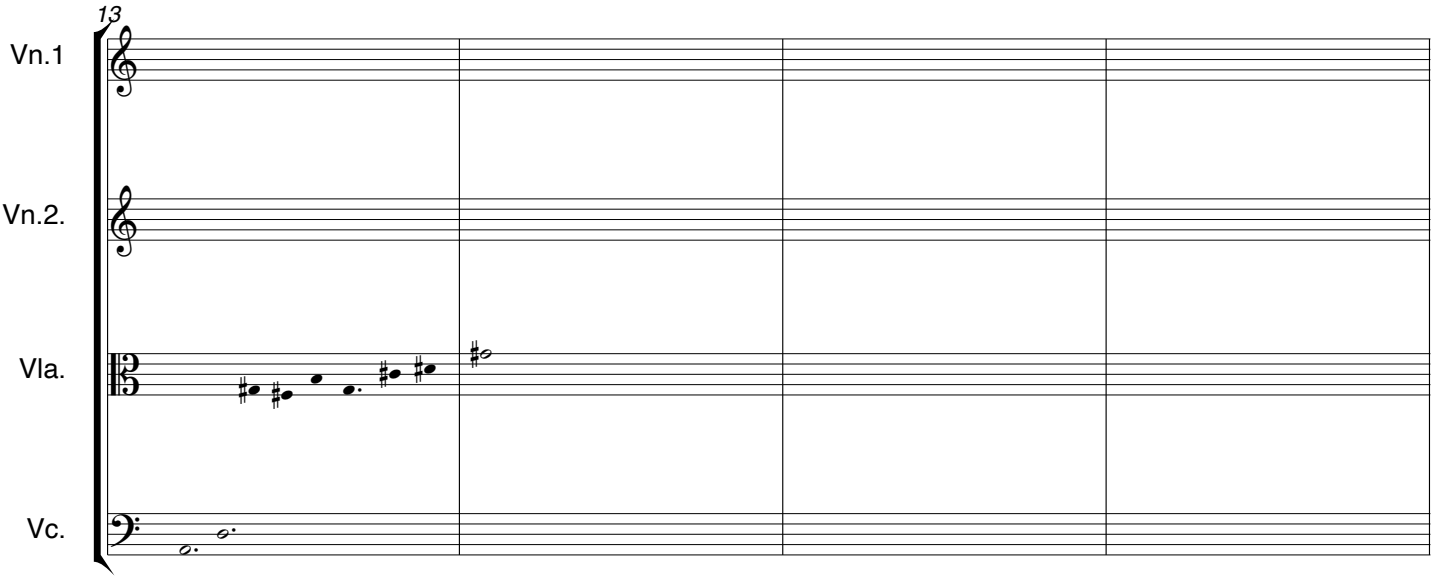
Vc.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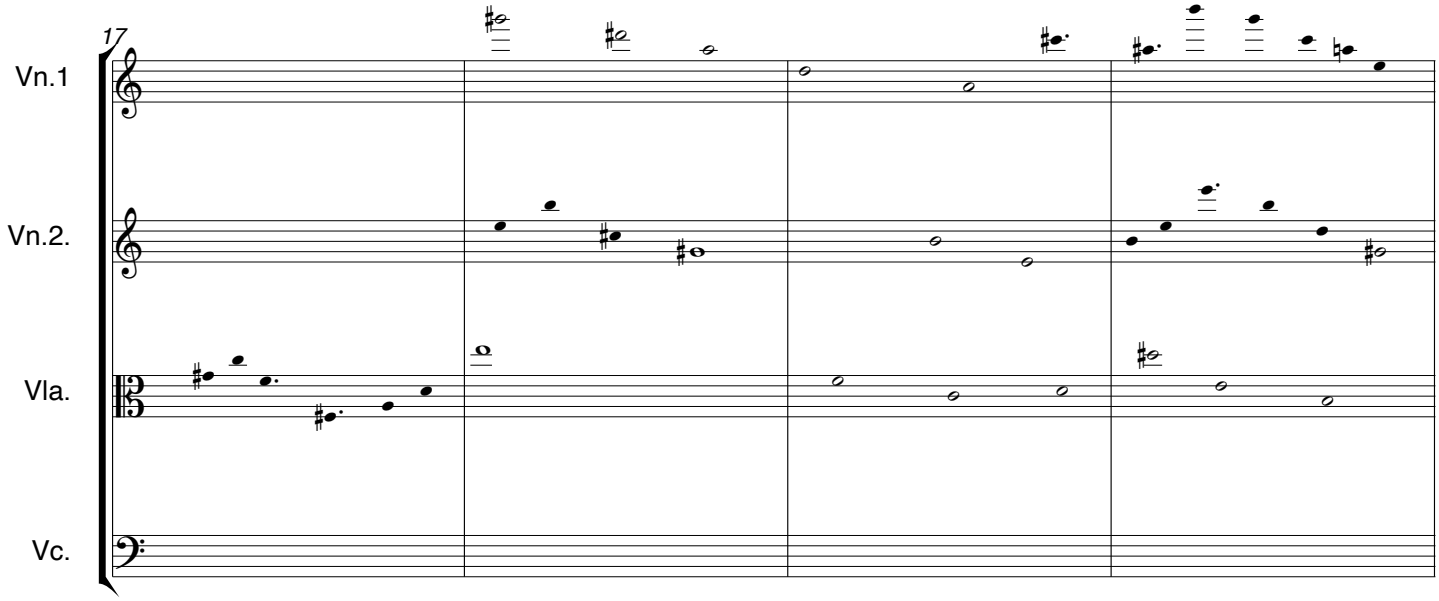
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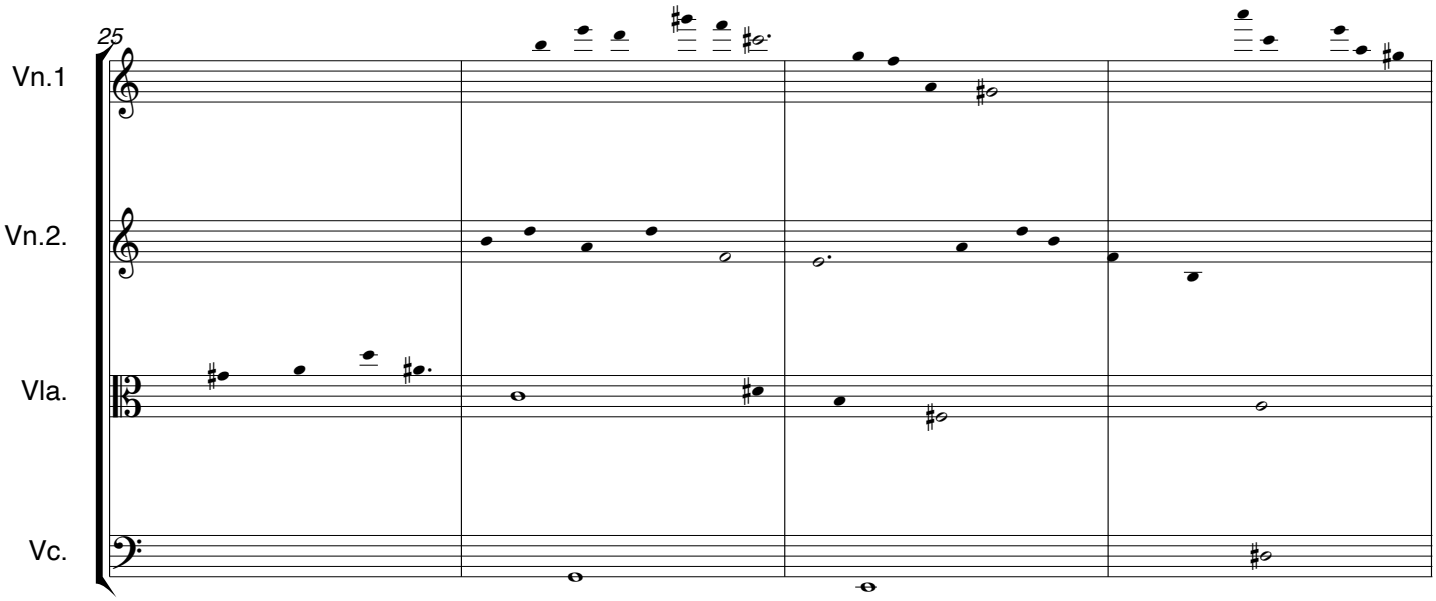
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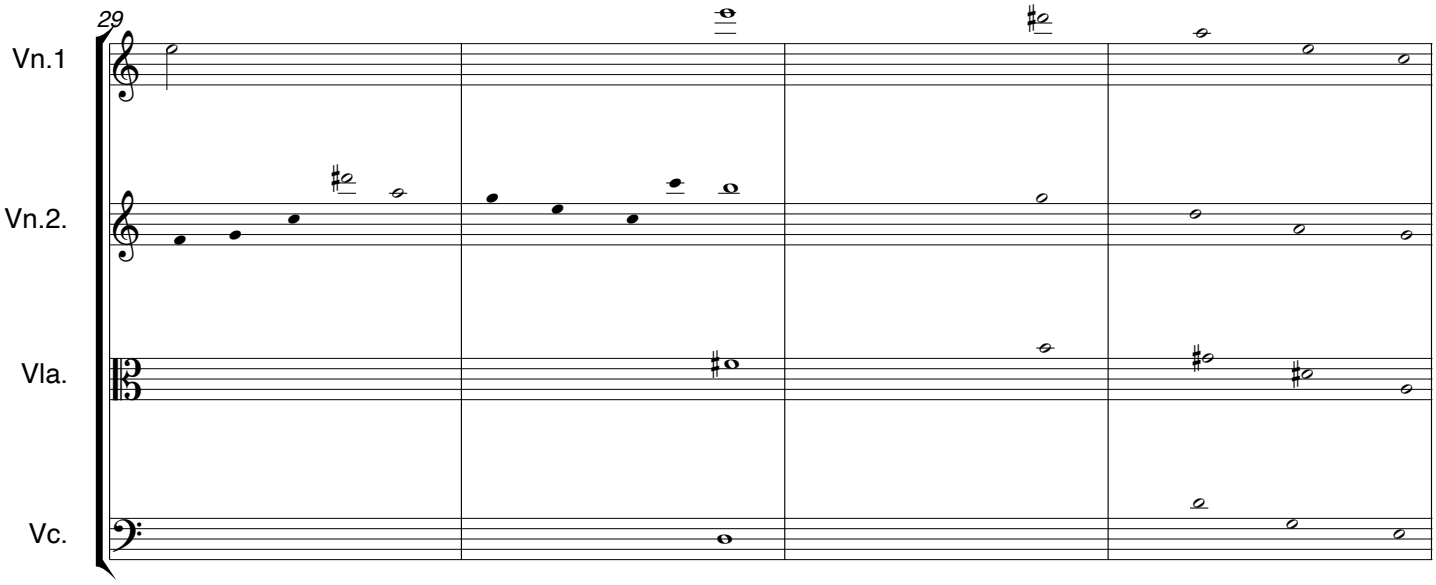
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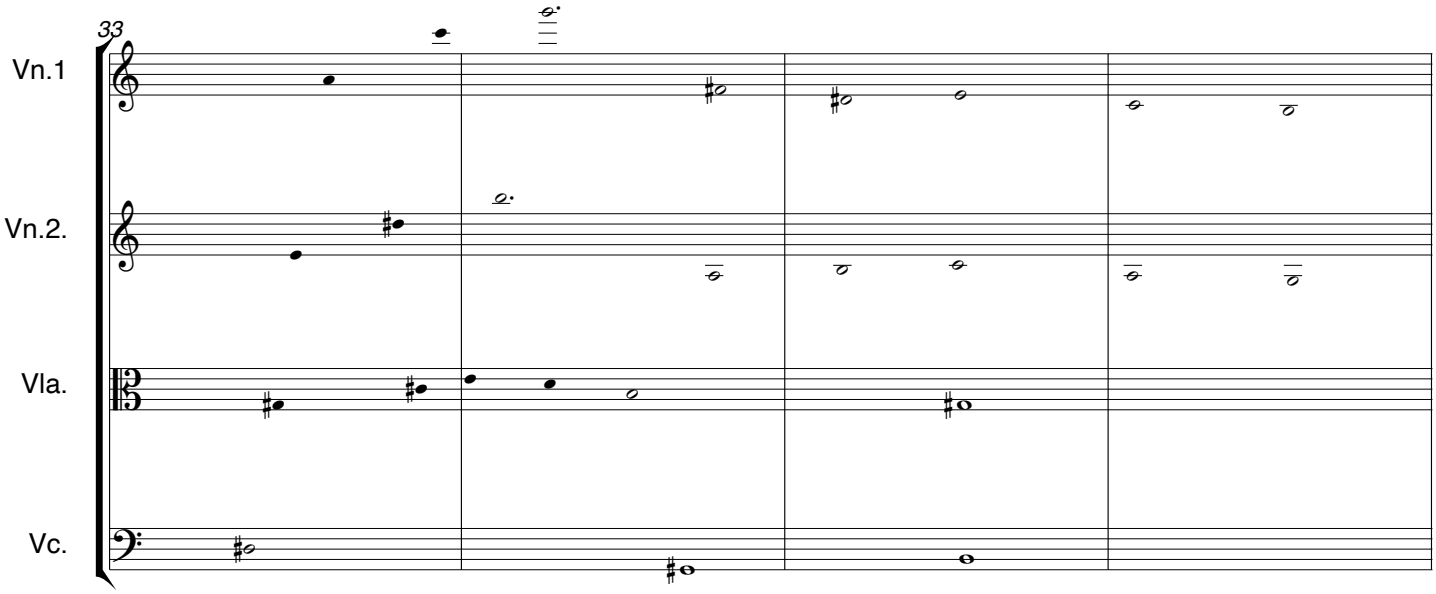
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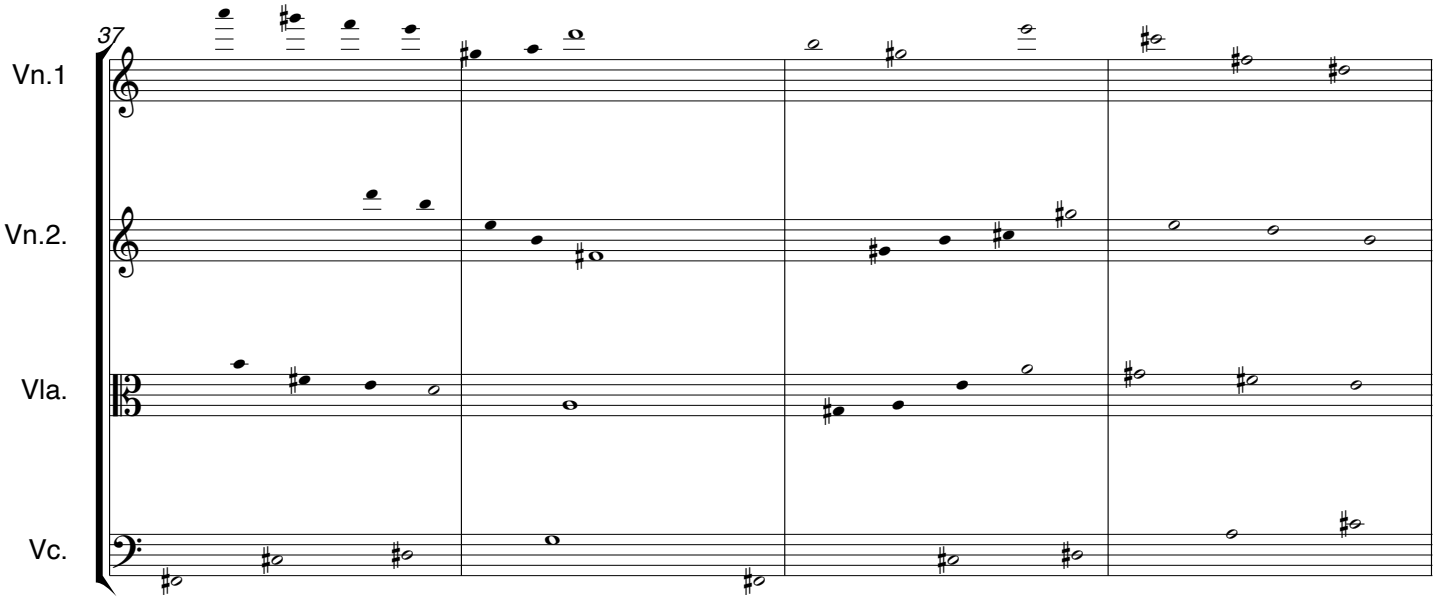
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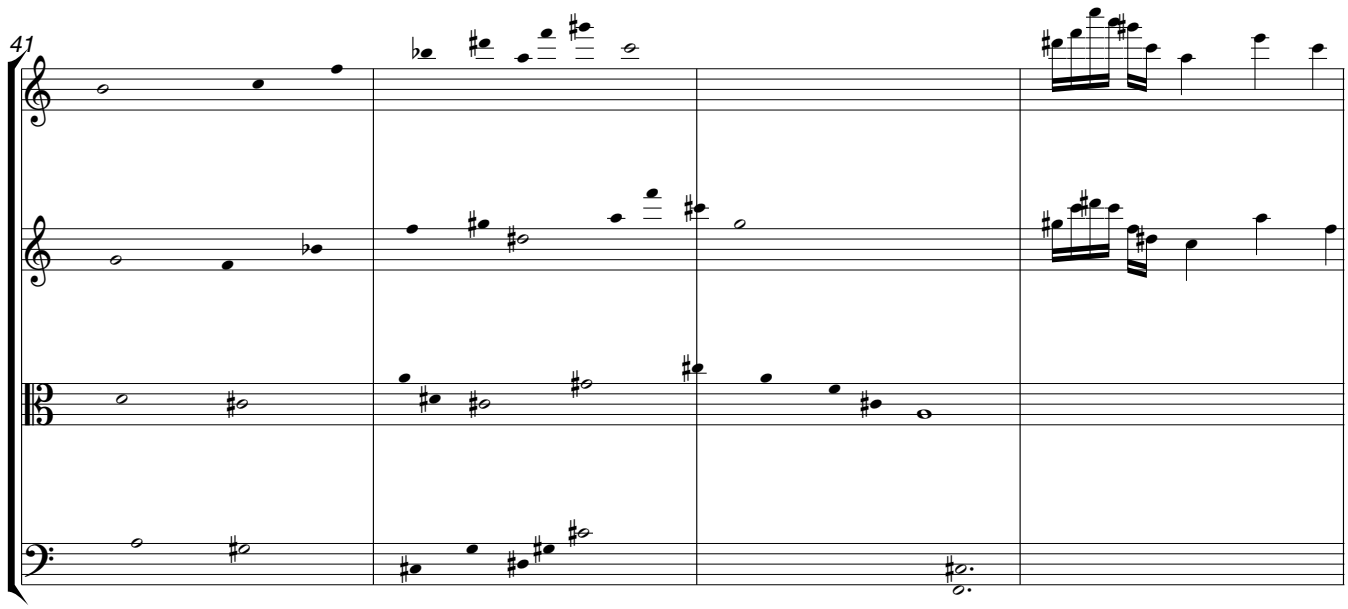
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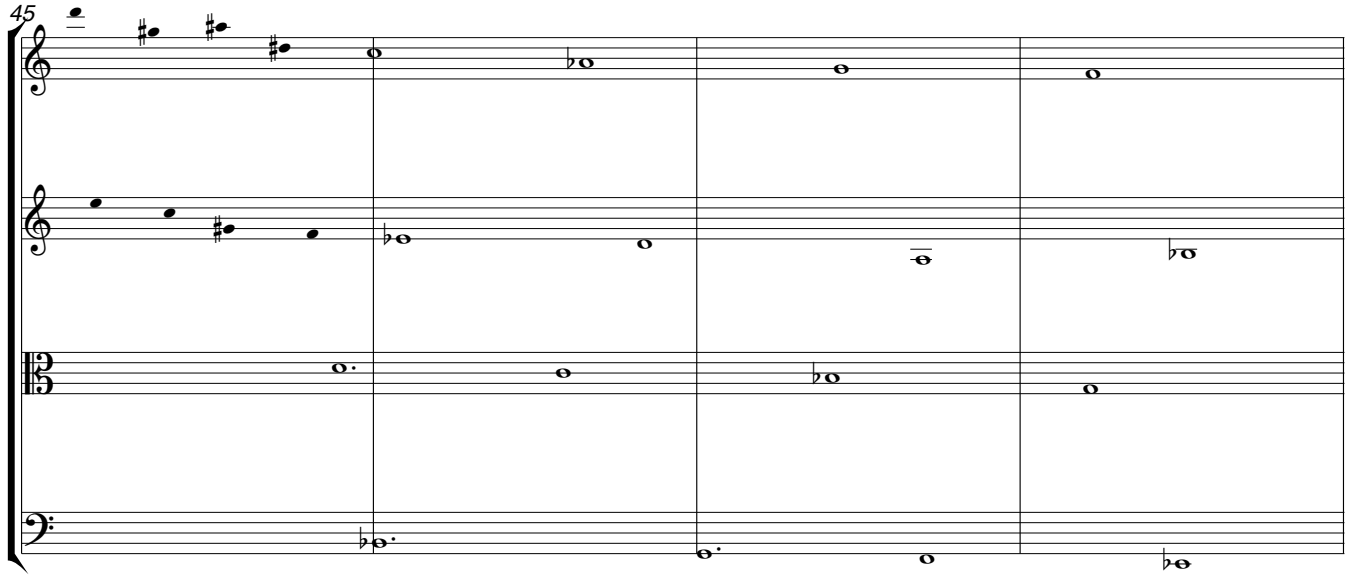
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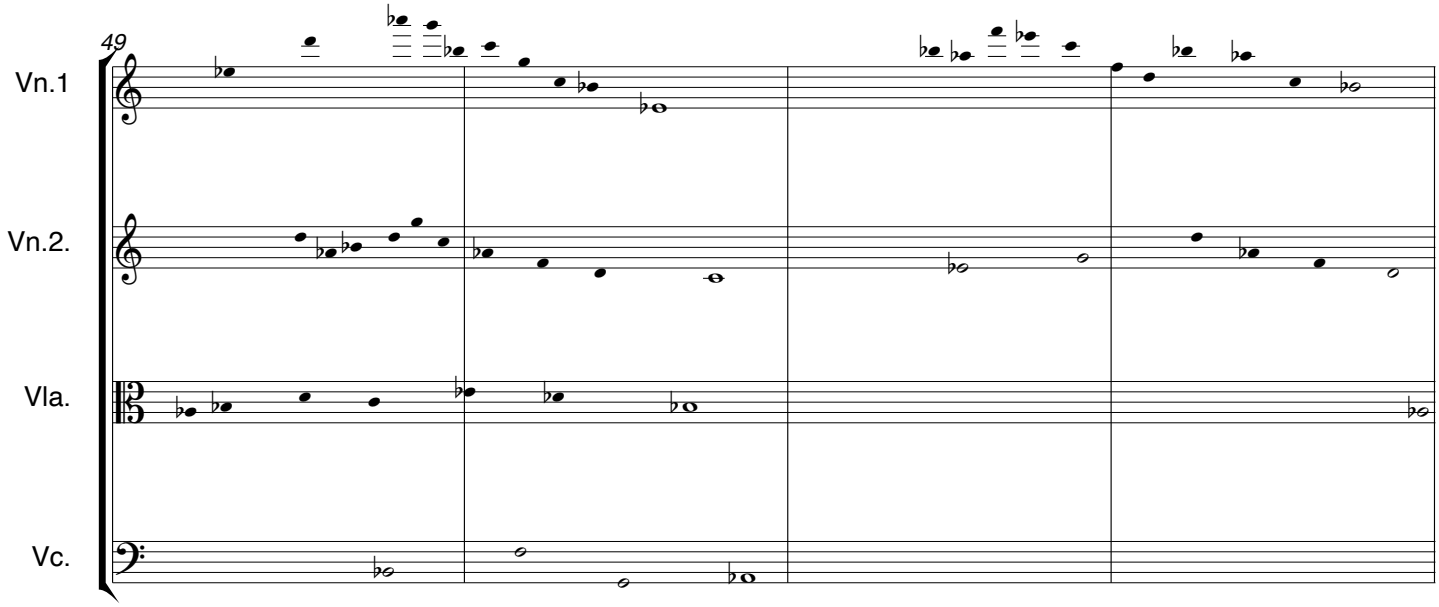
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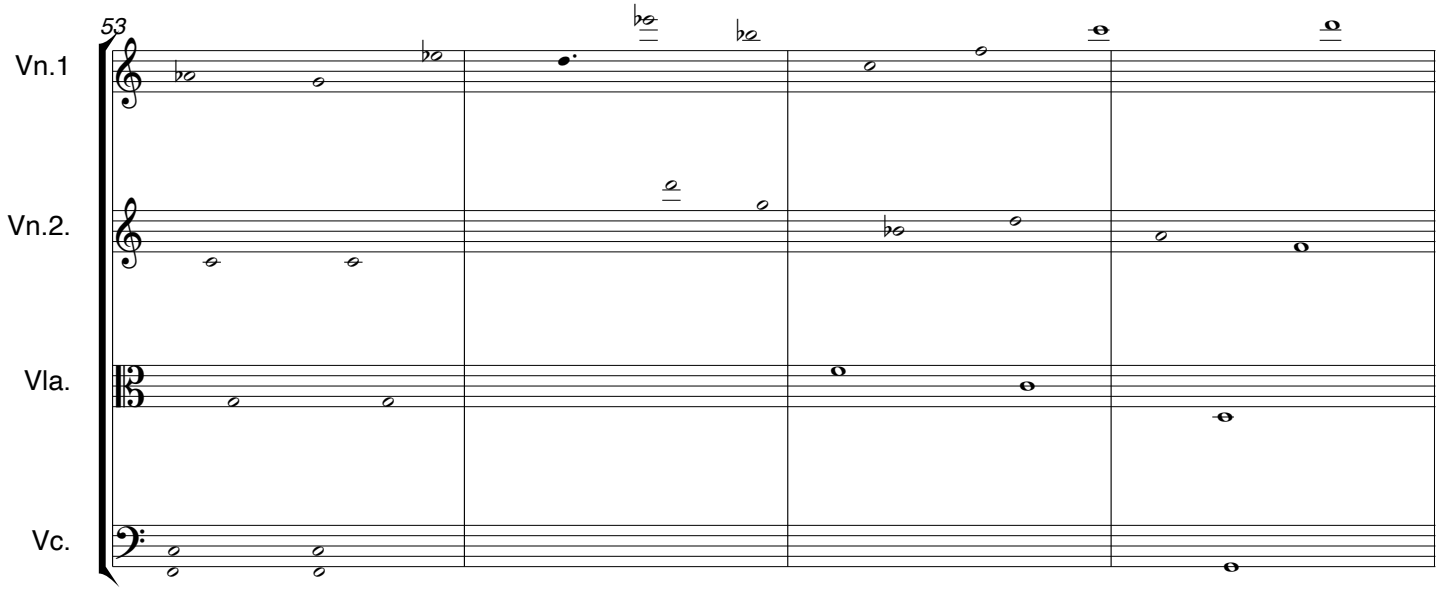
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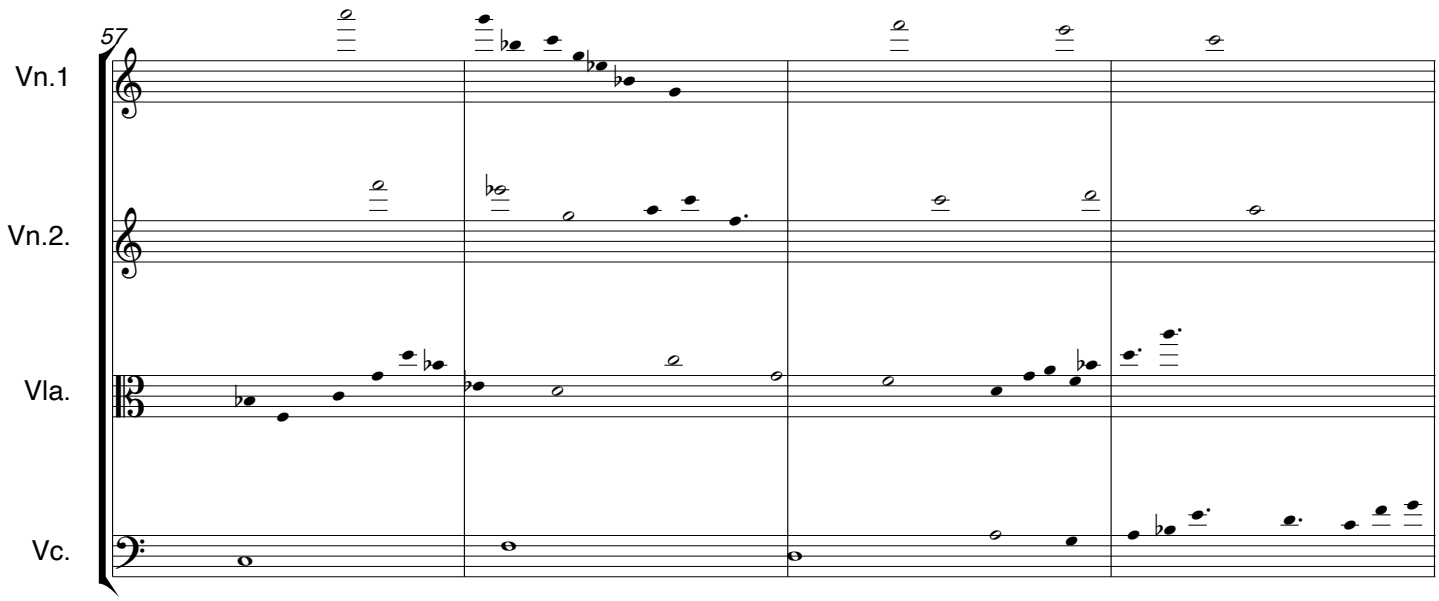
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Vc.

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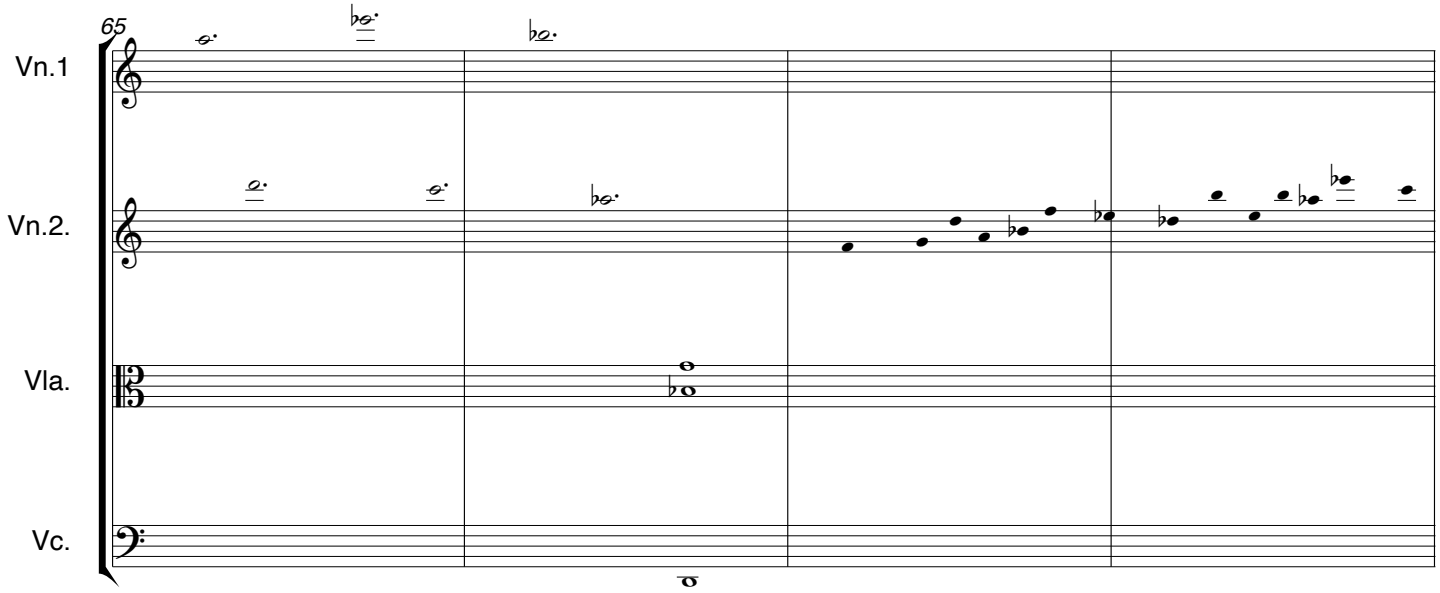
Vc.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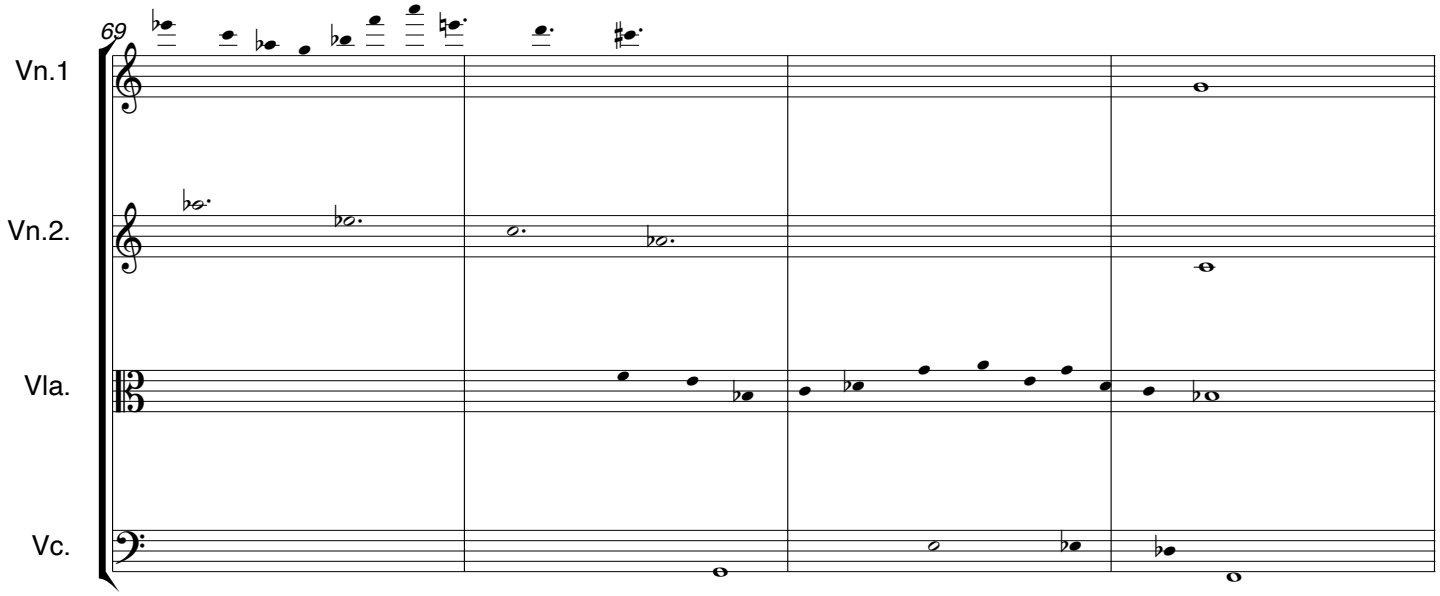
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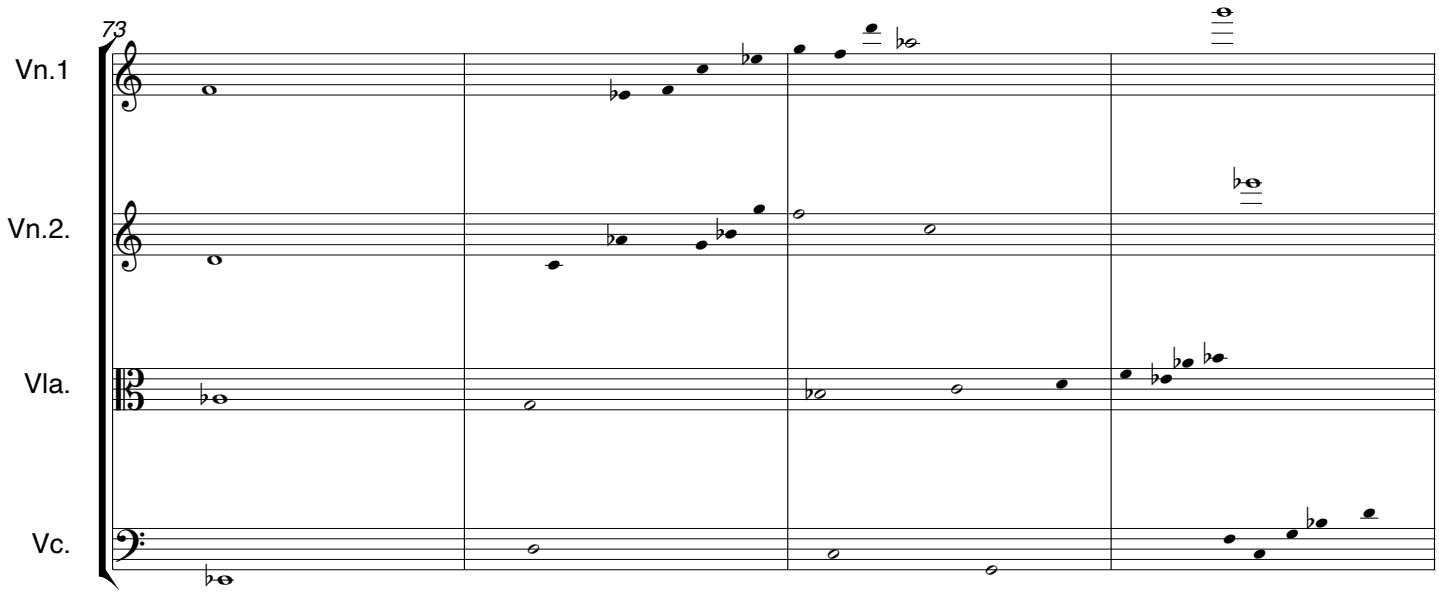
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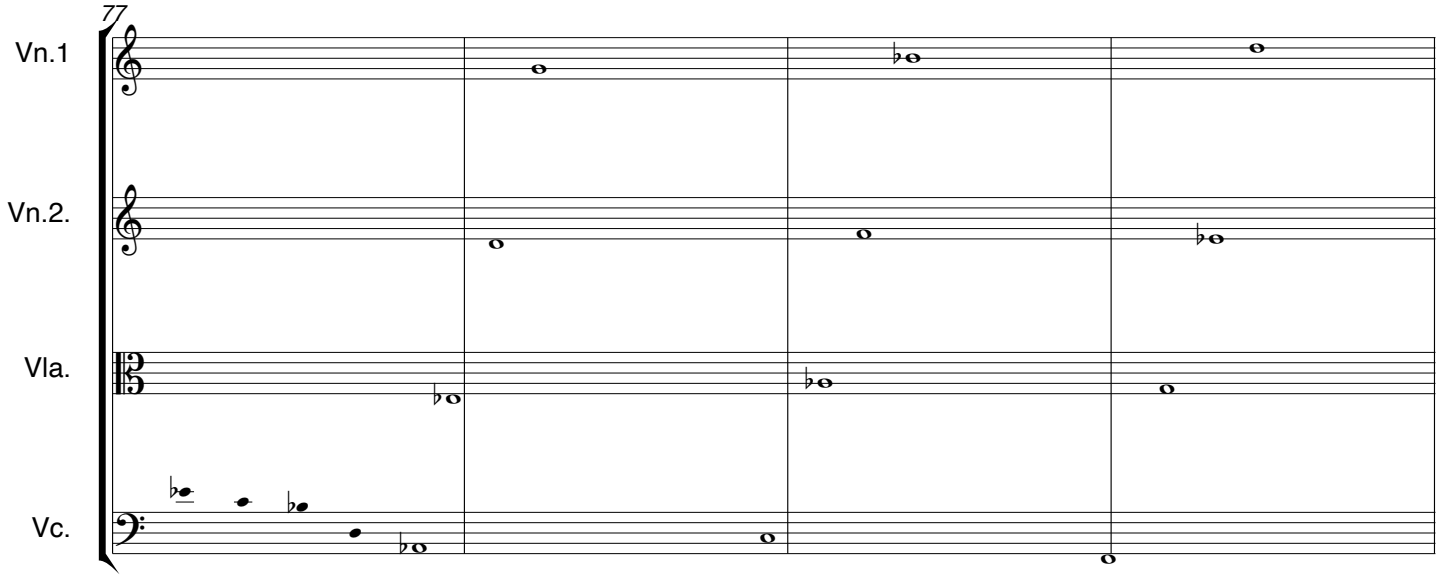
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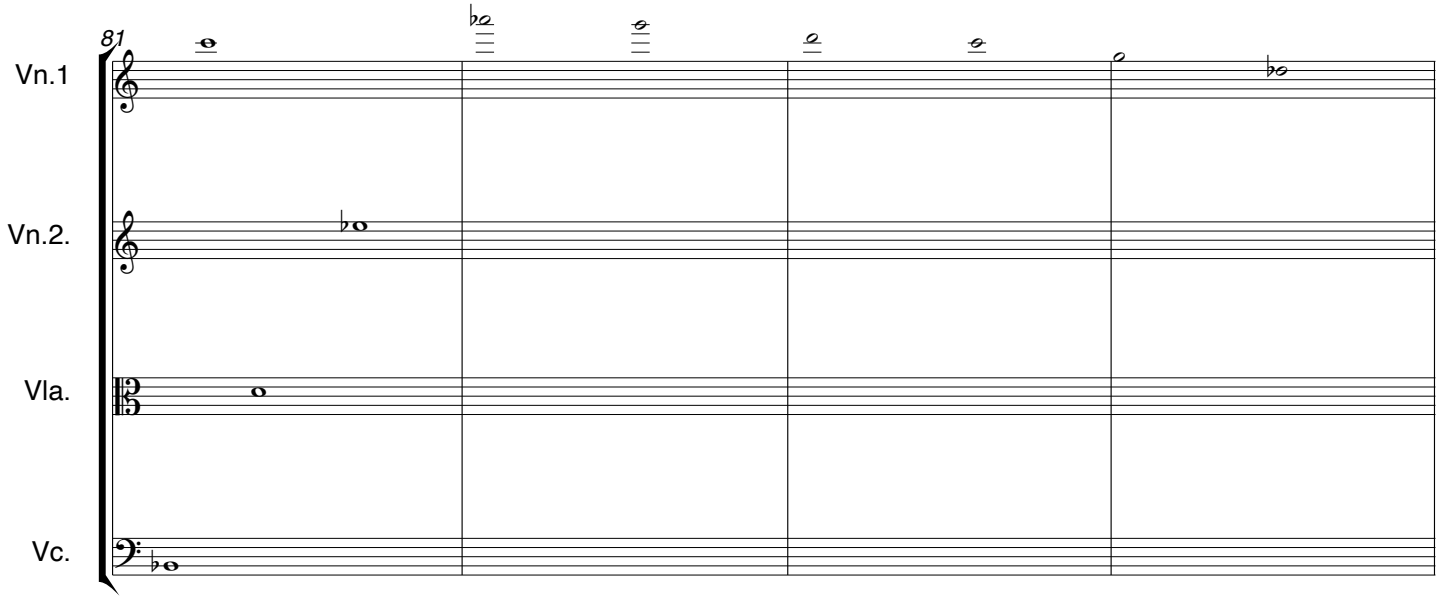
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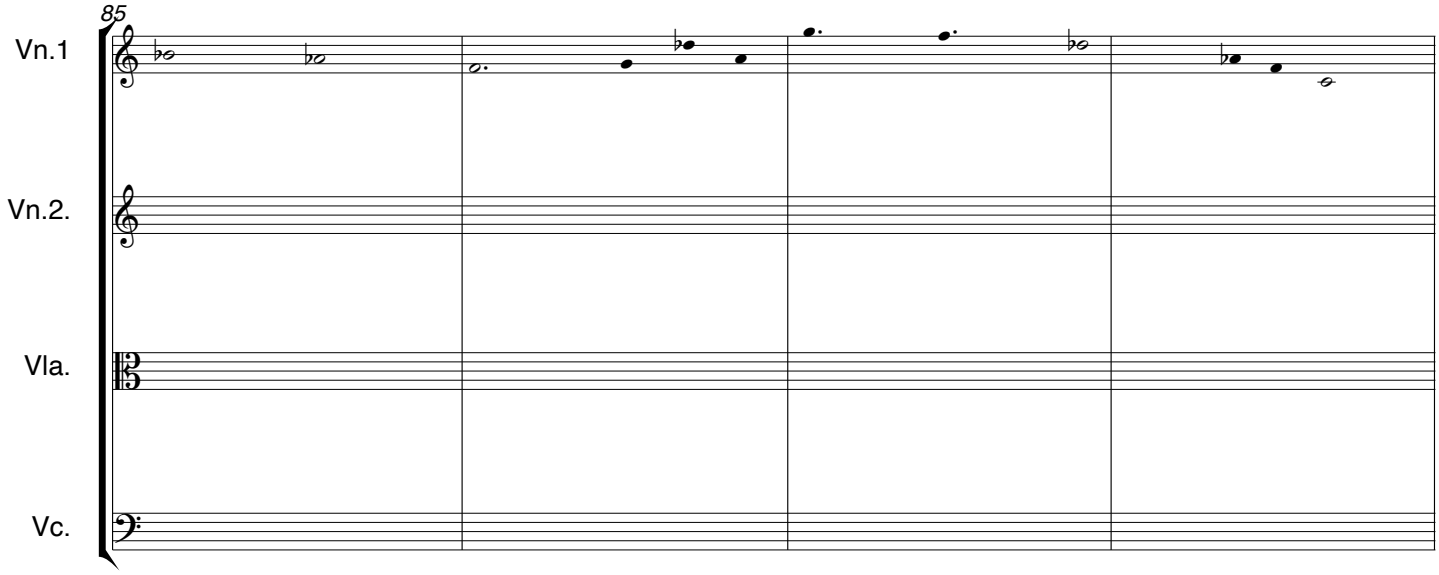
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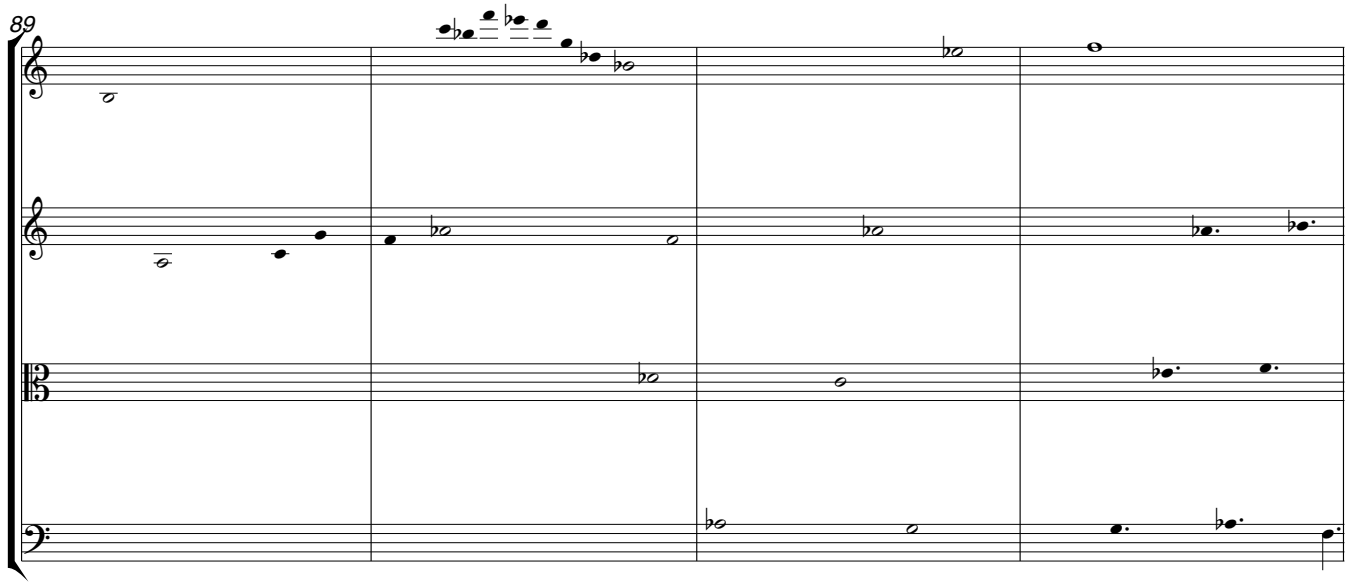
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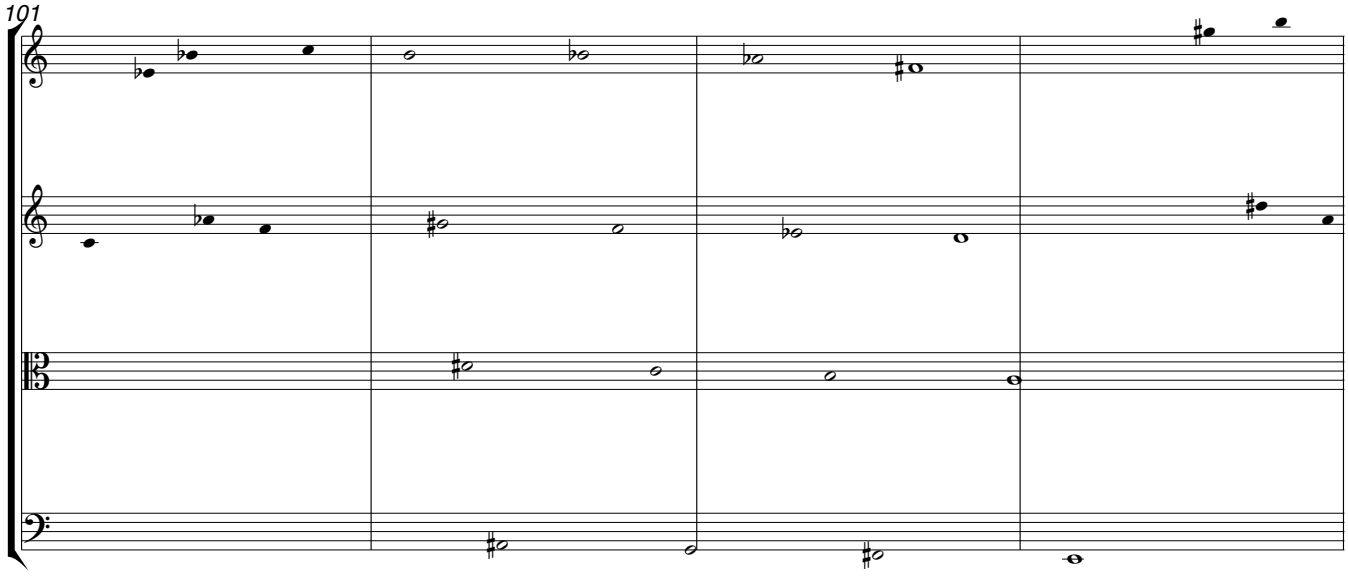
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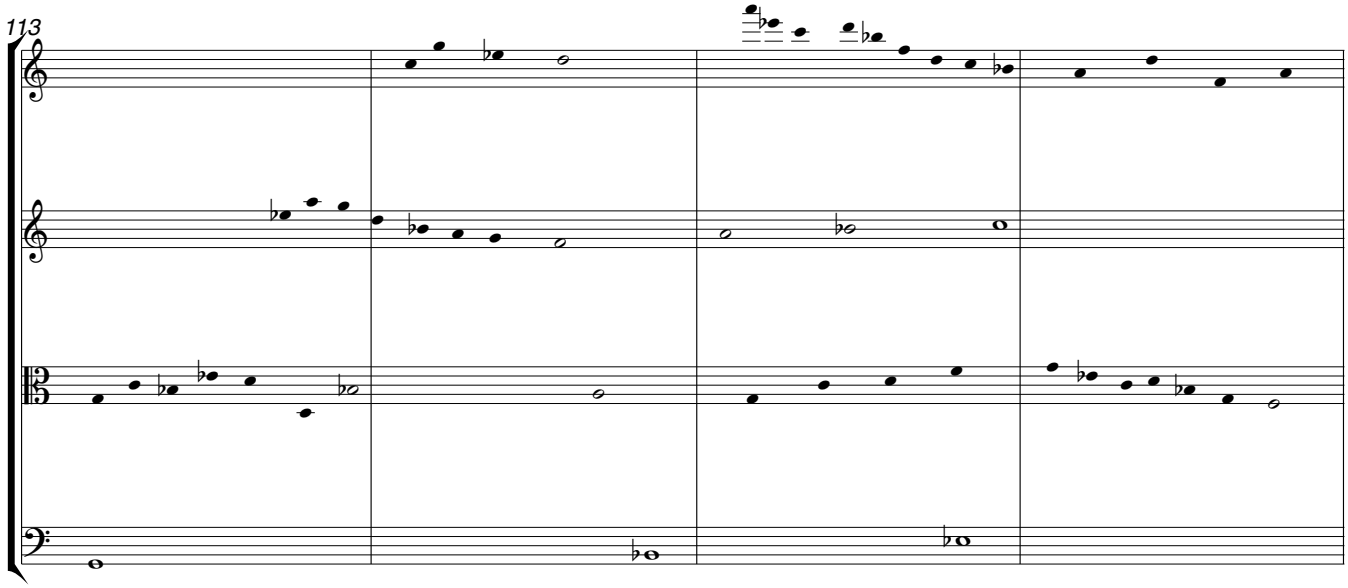
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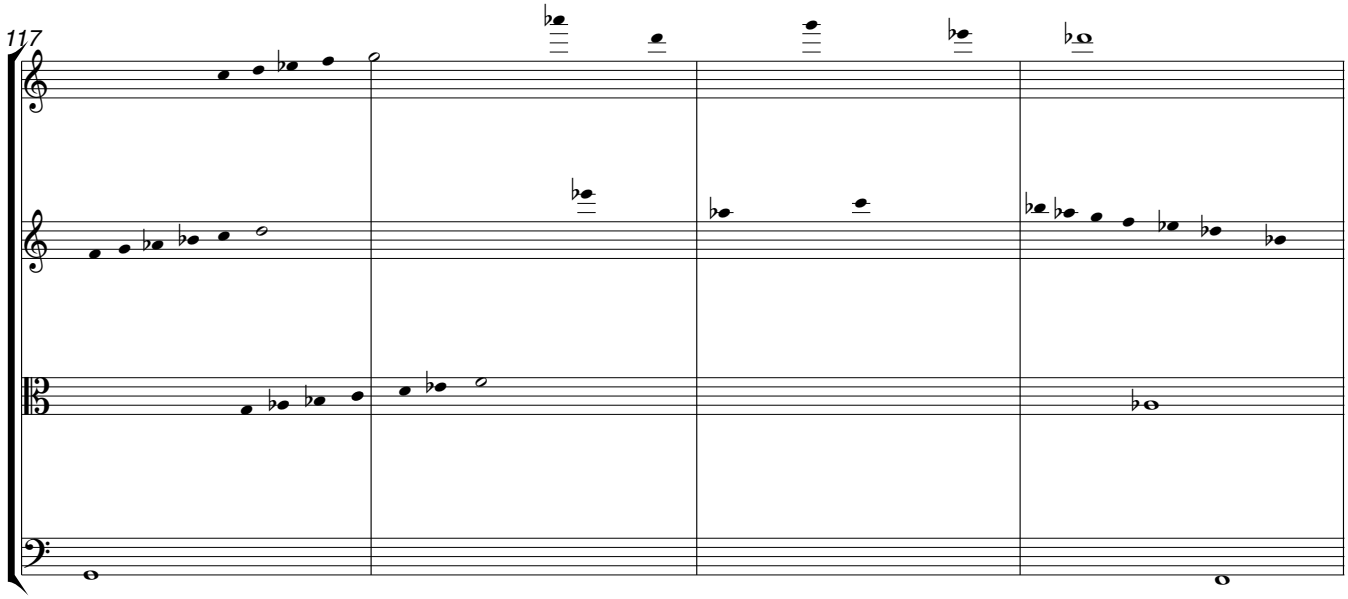
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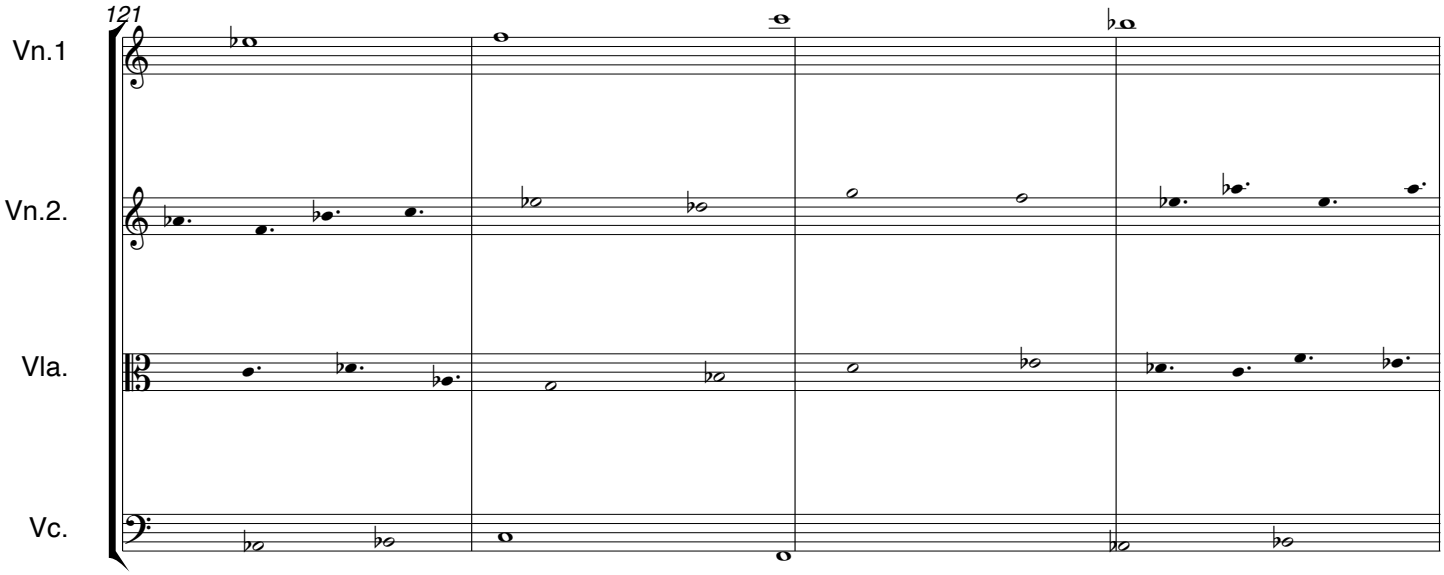
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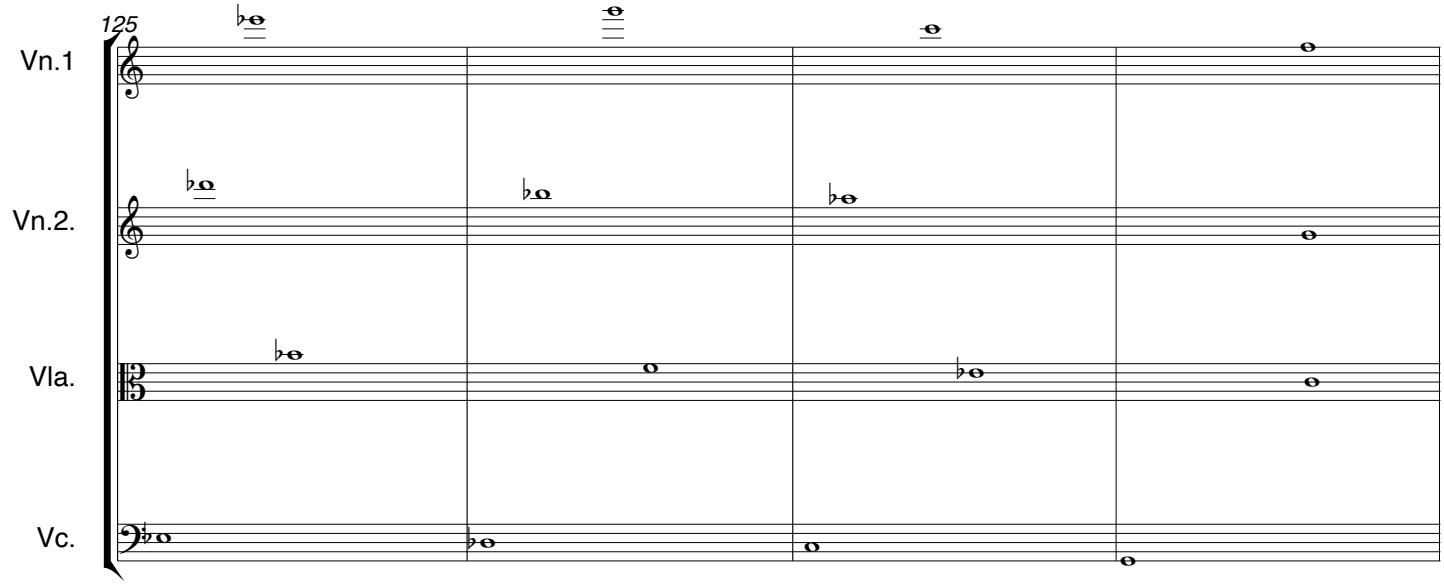
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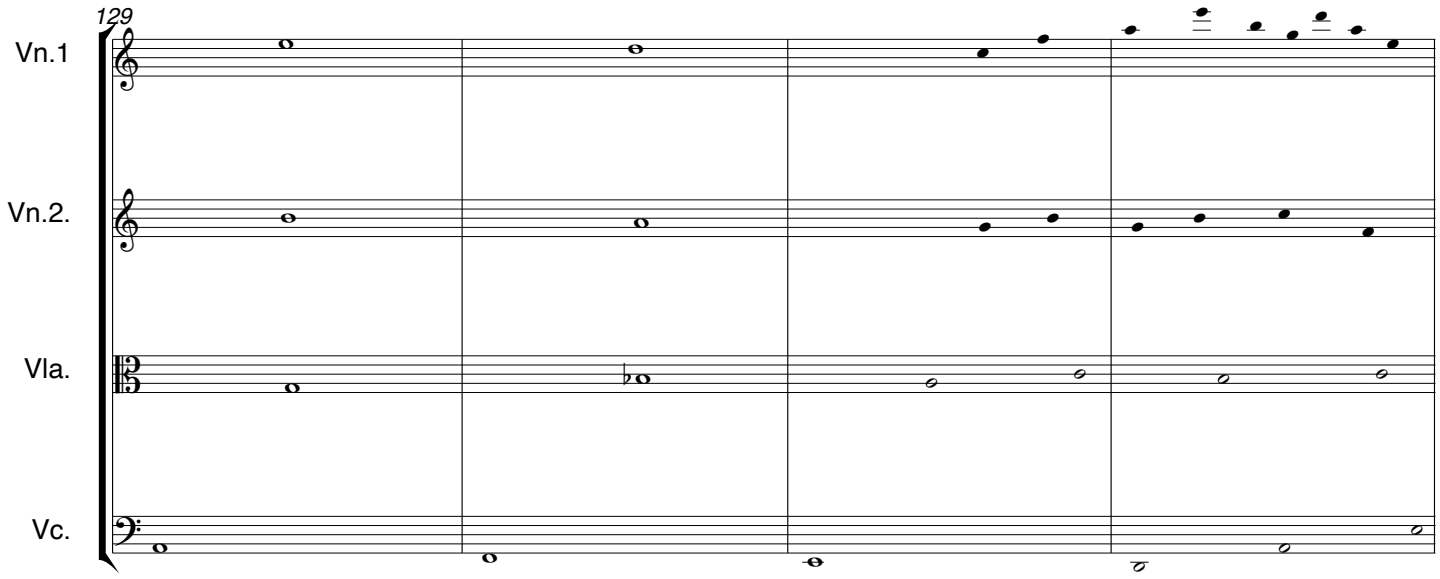
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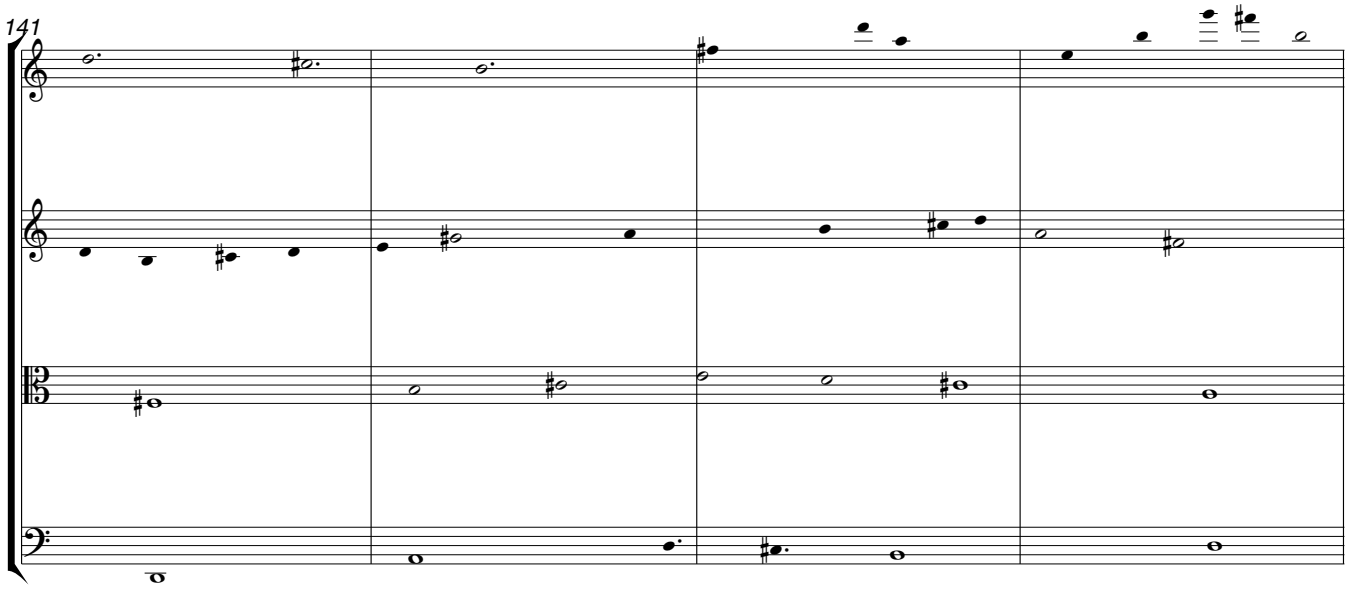
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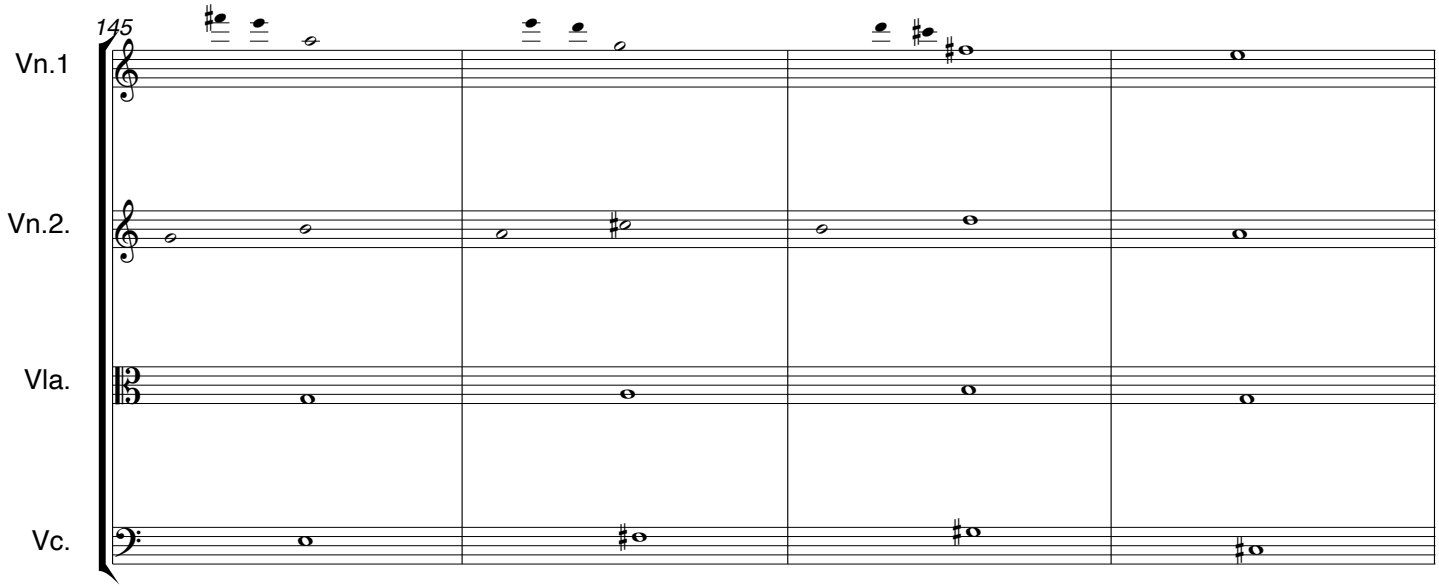
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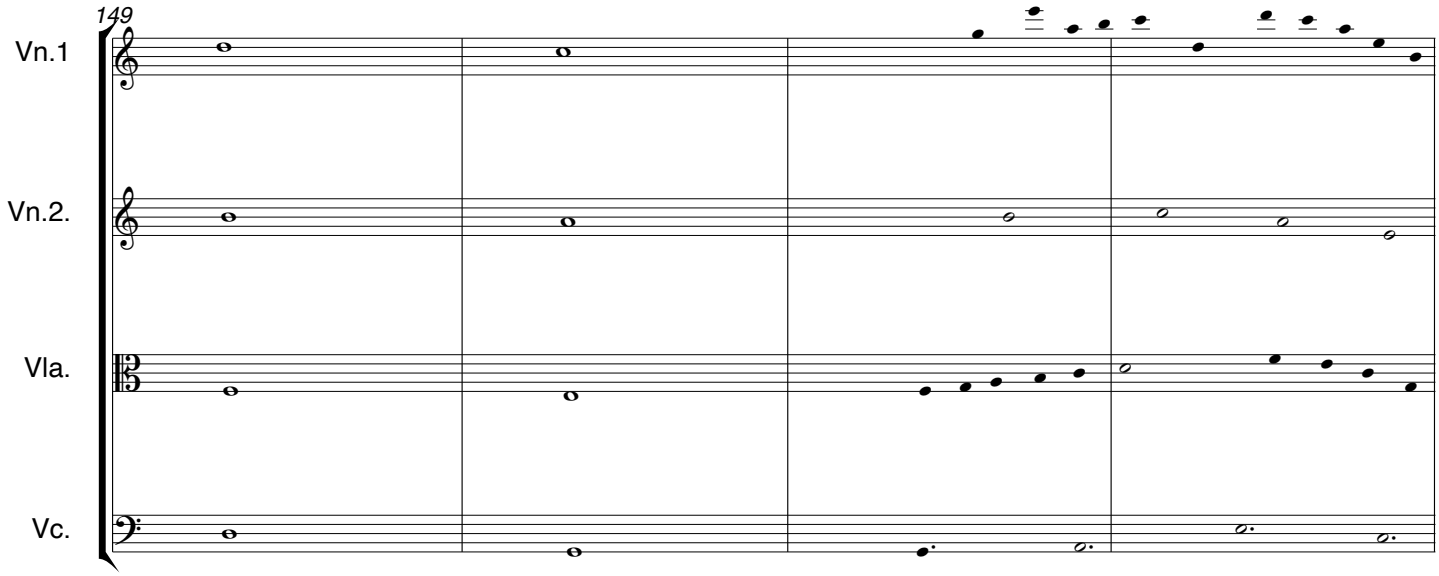
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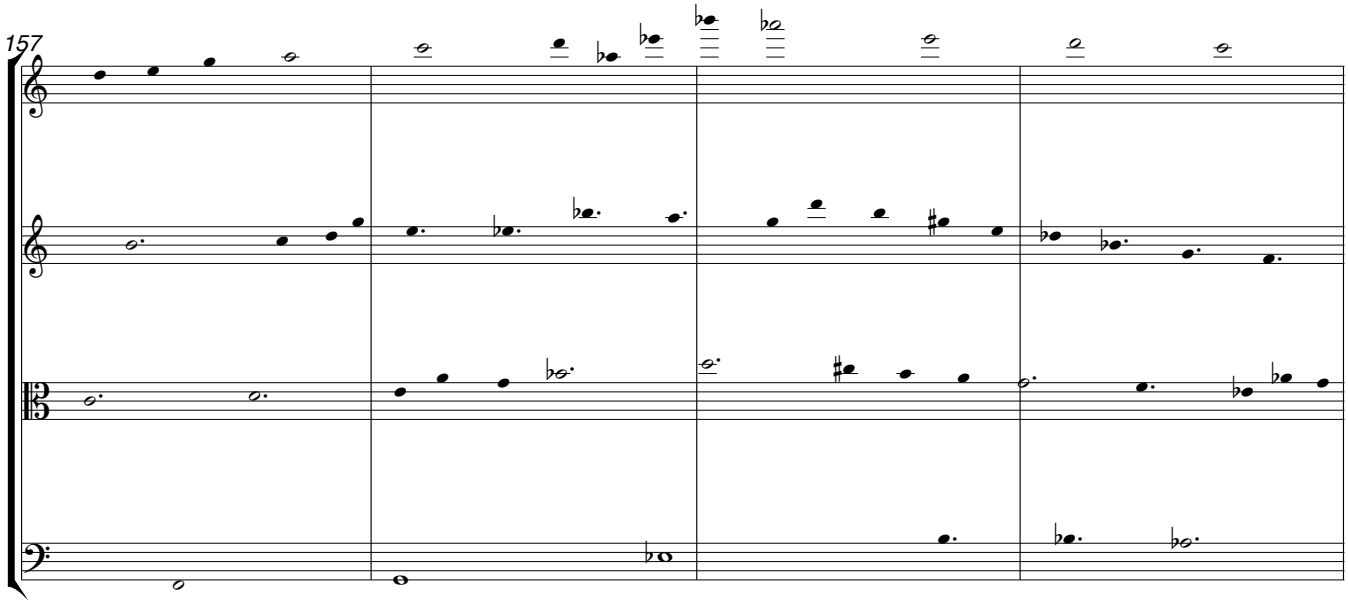
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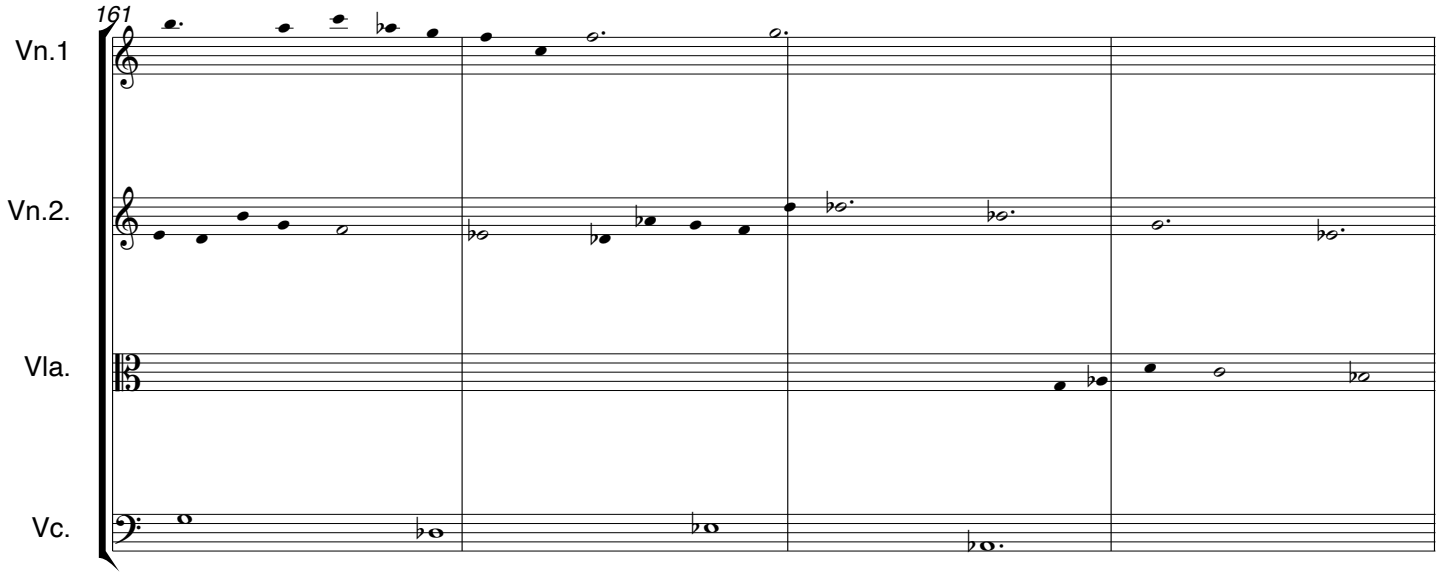
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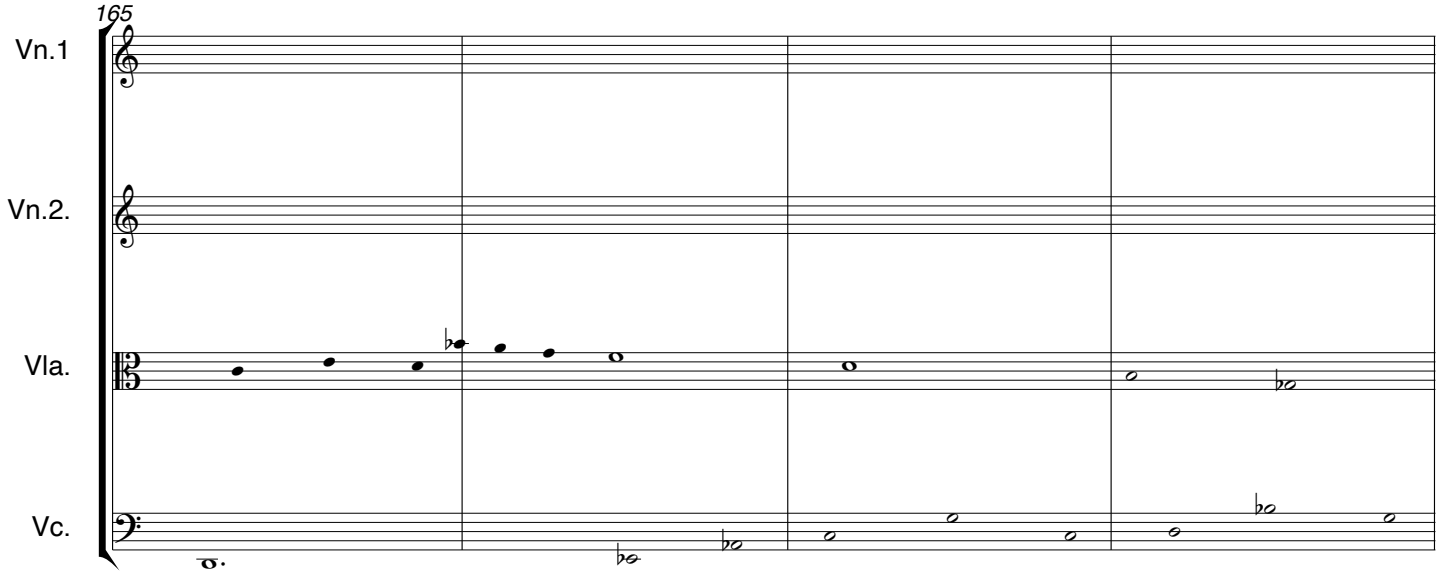
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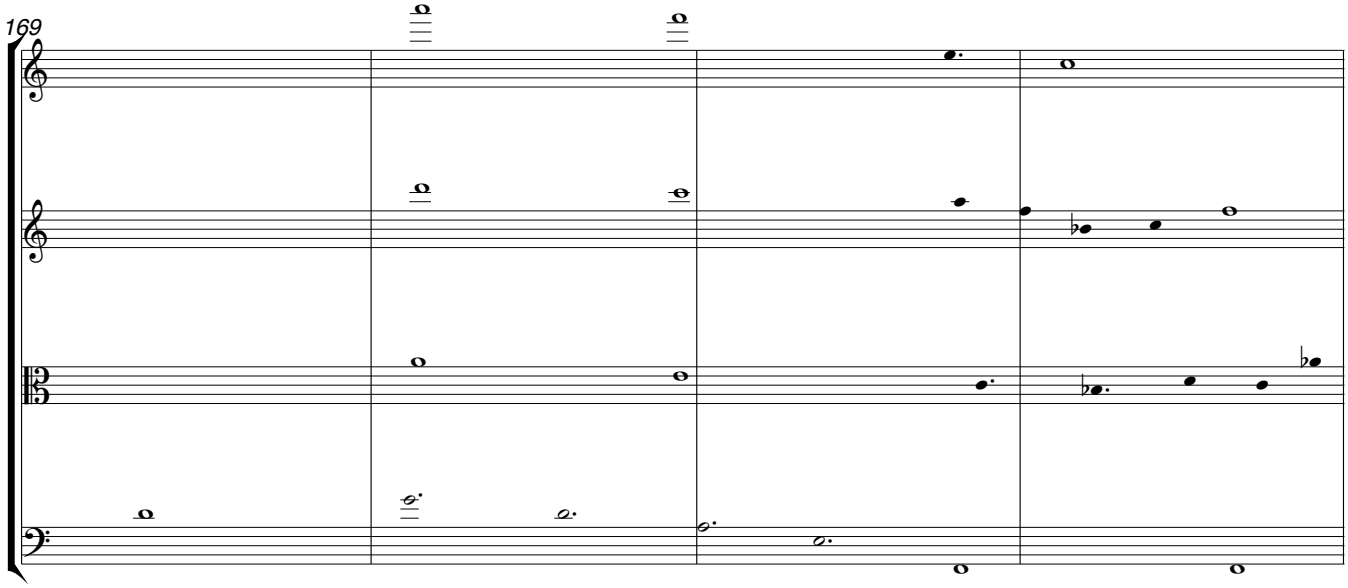
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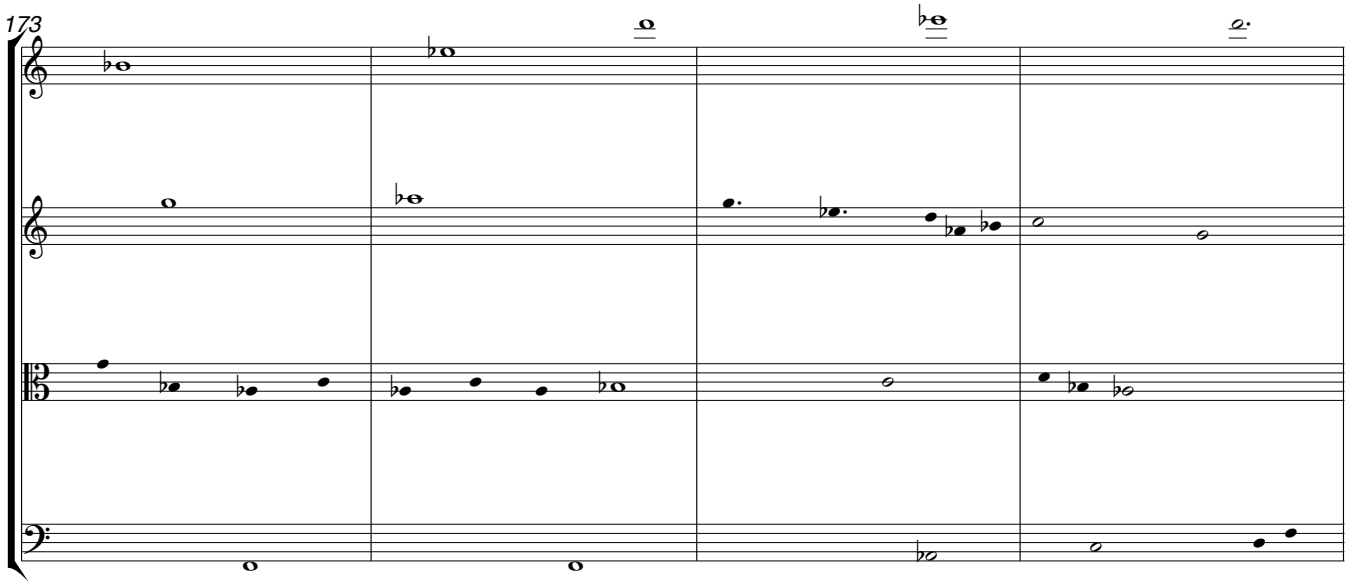
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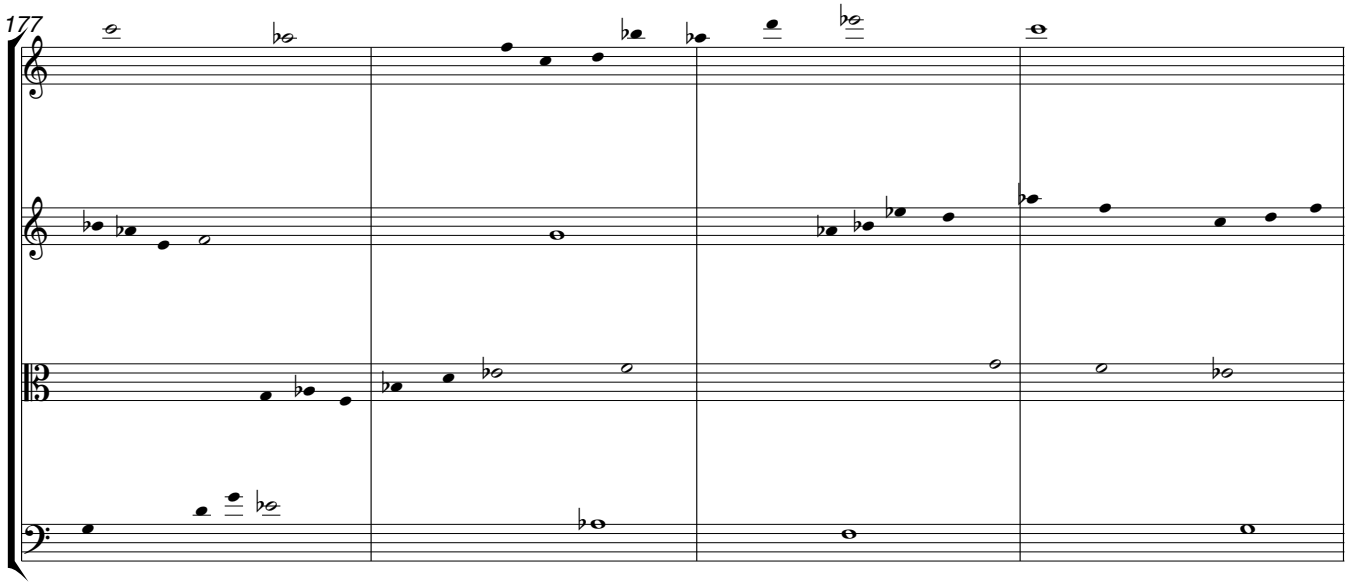
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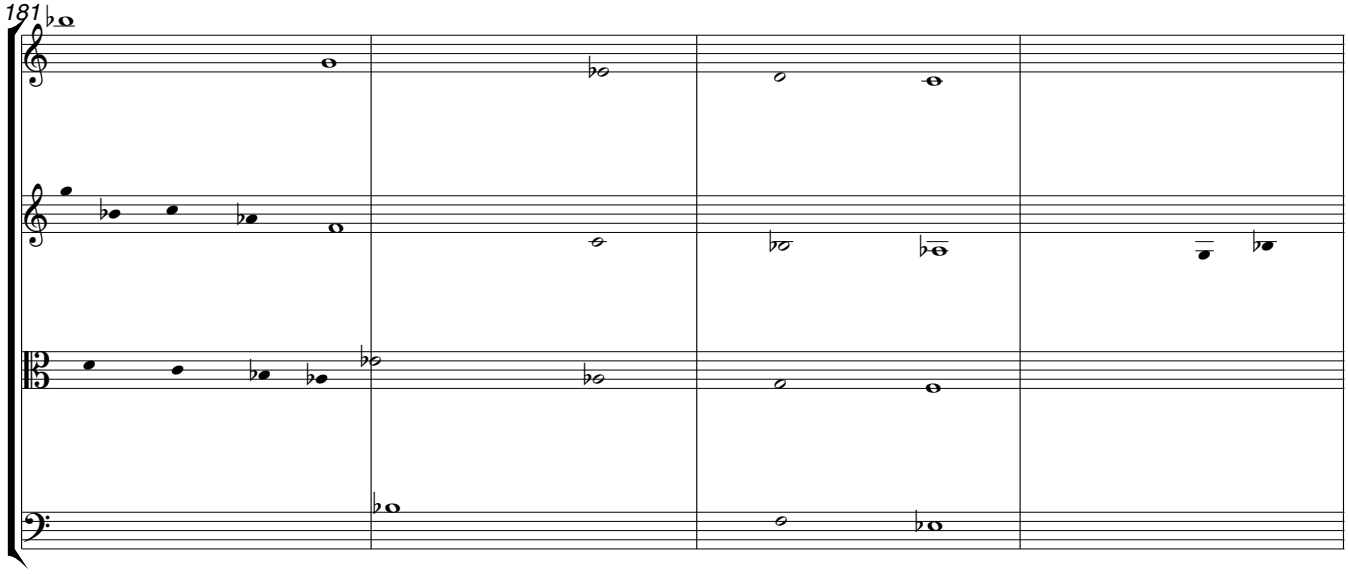
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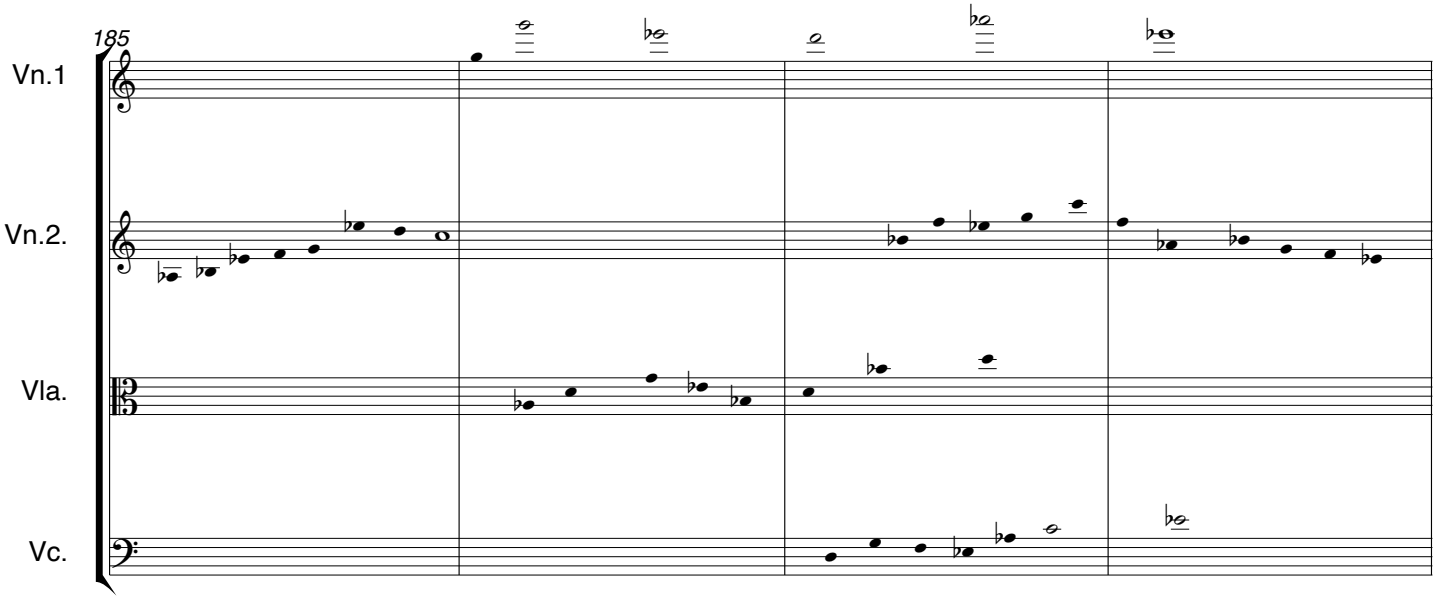
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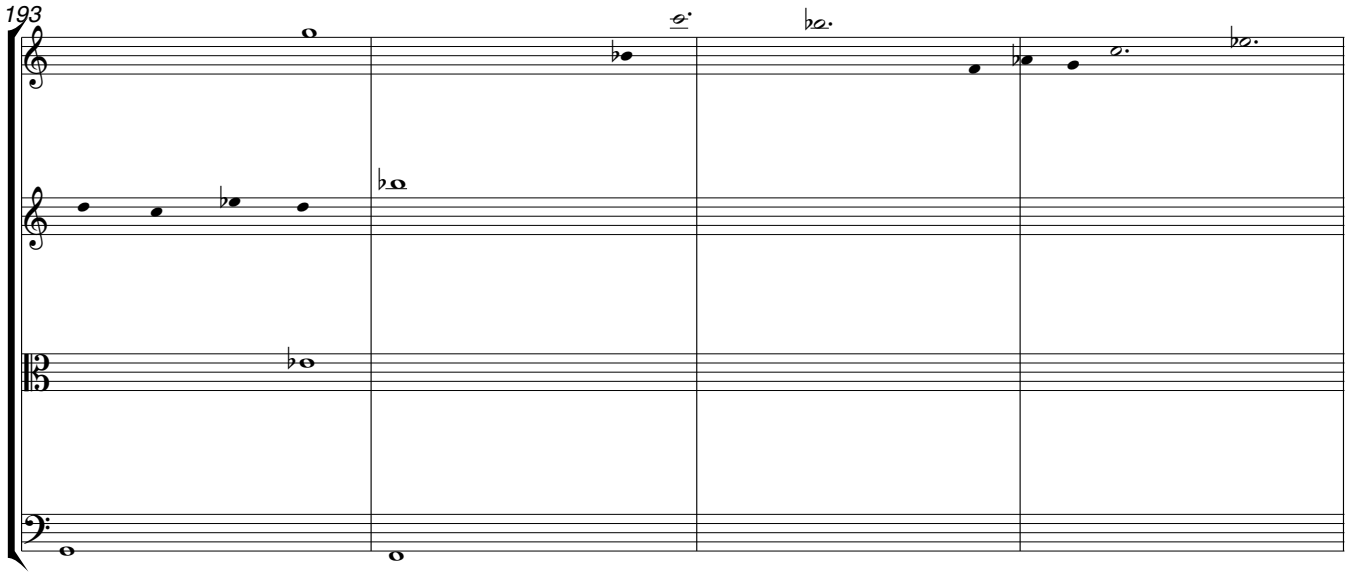
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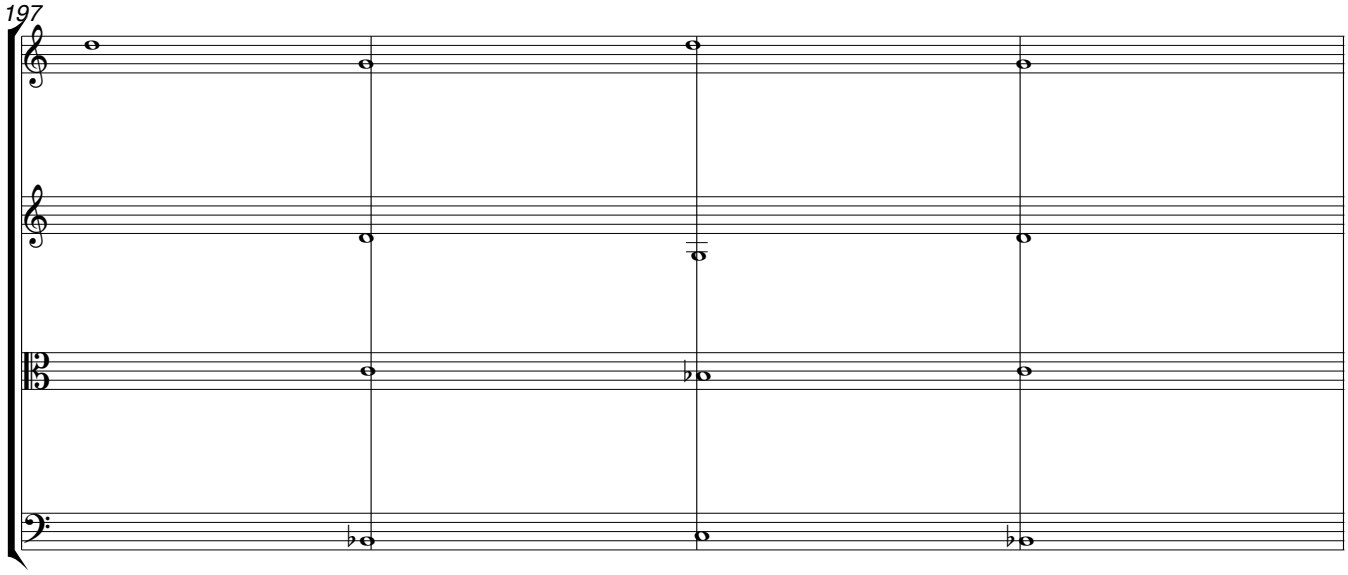
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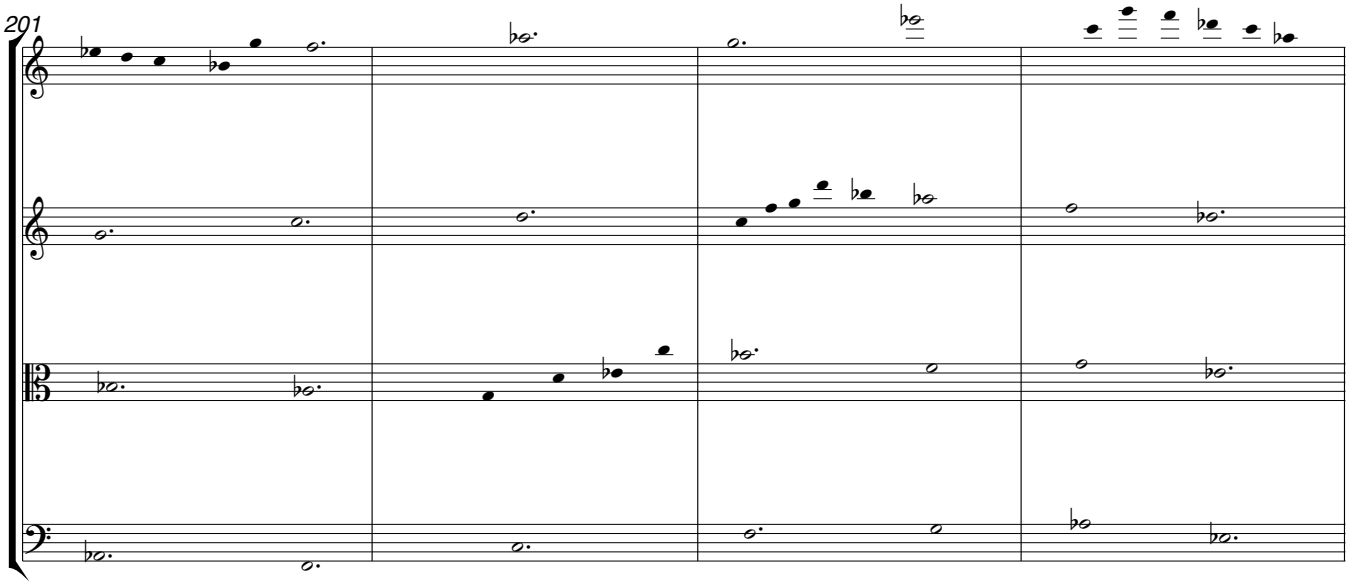
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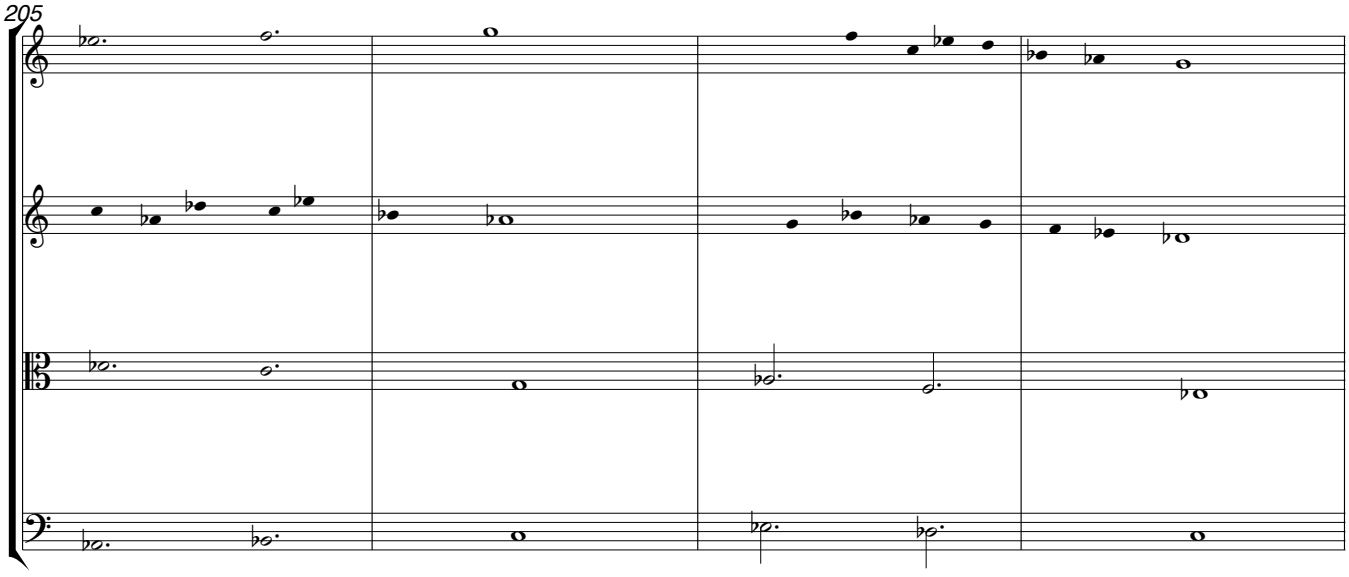
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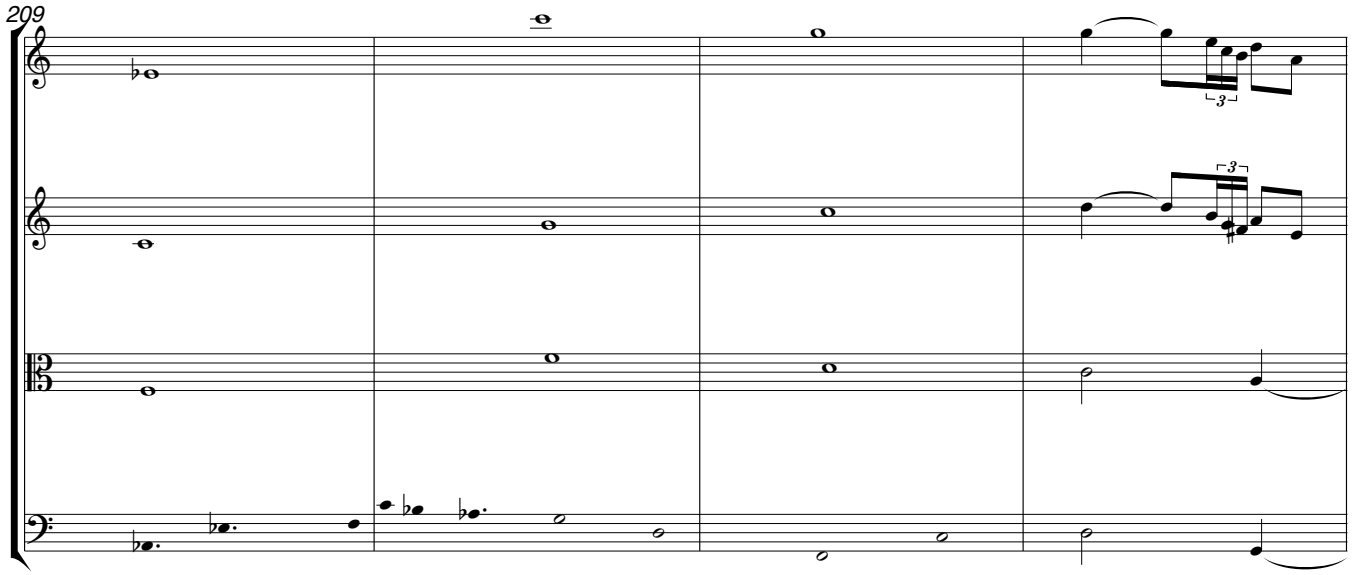
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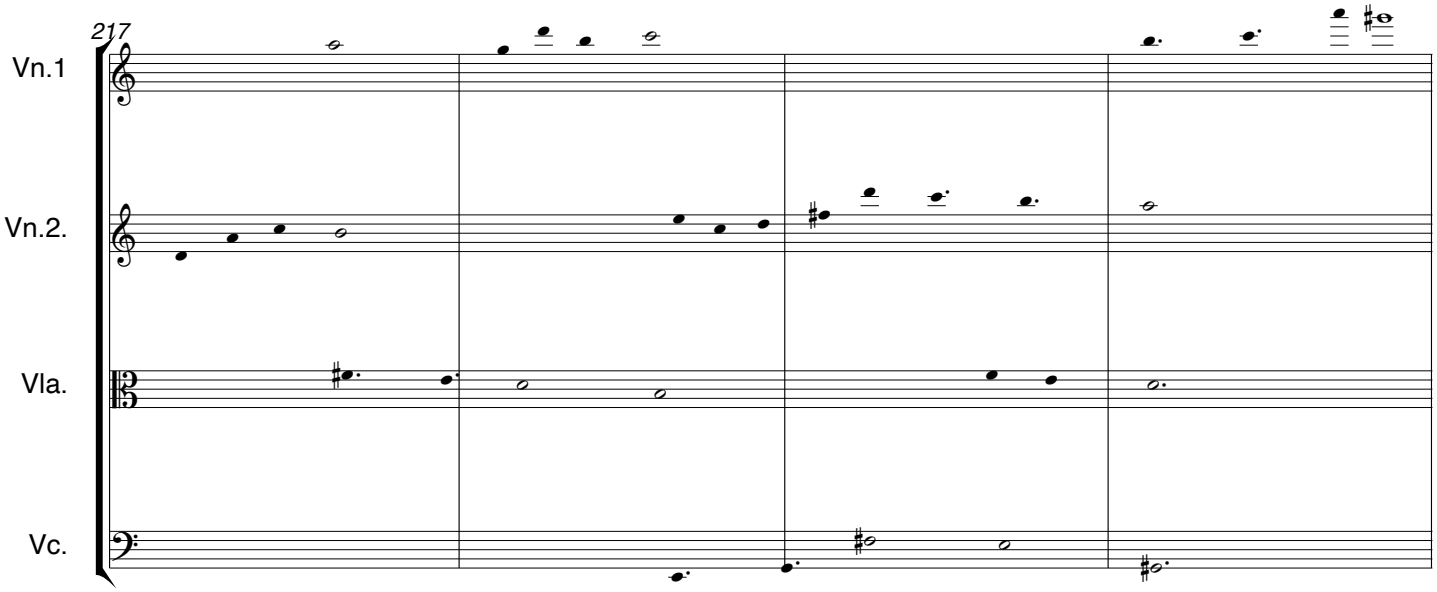
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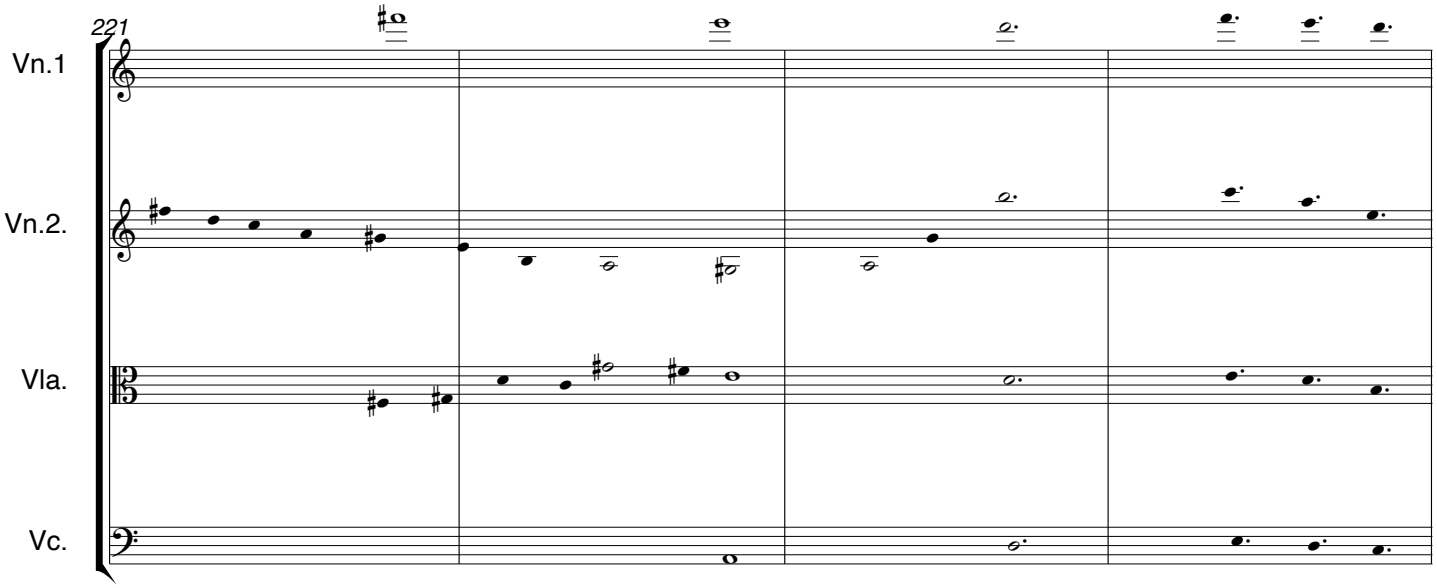
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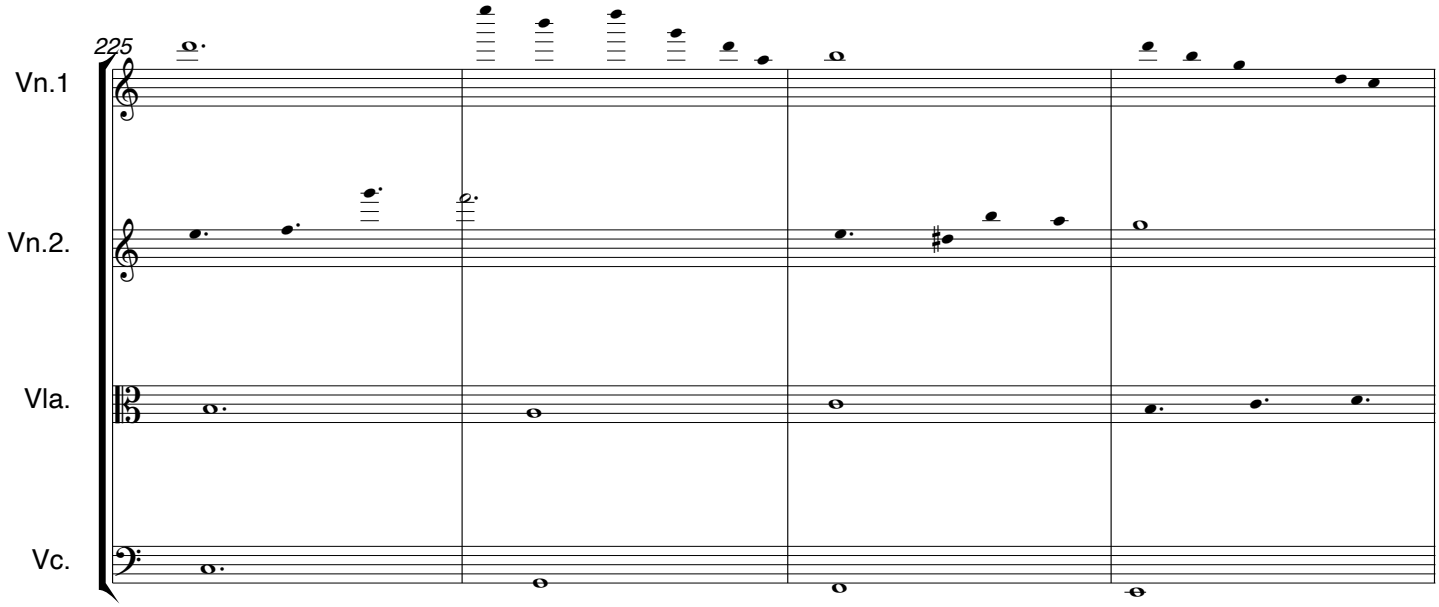
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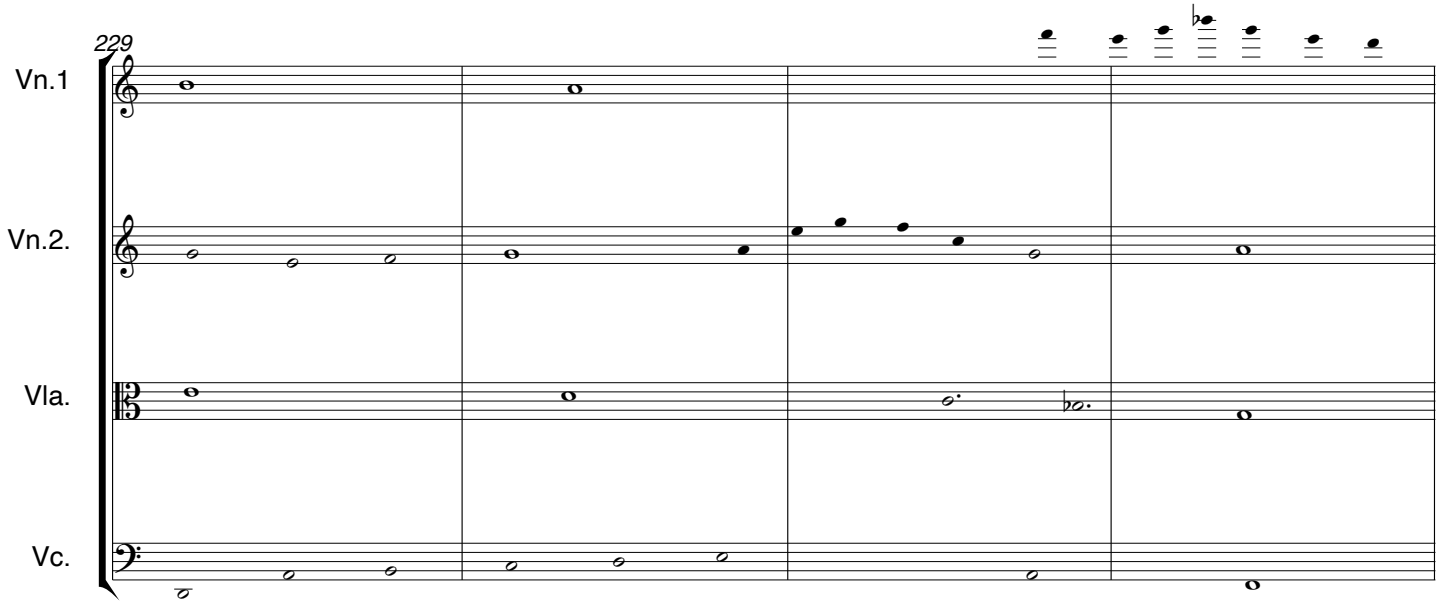
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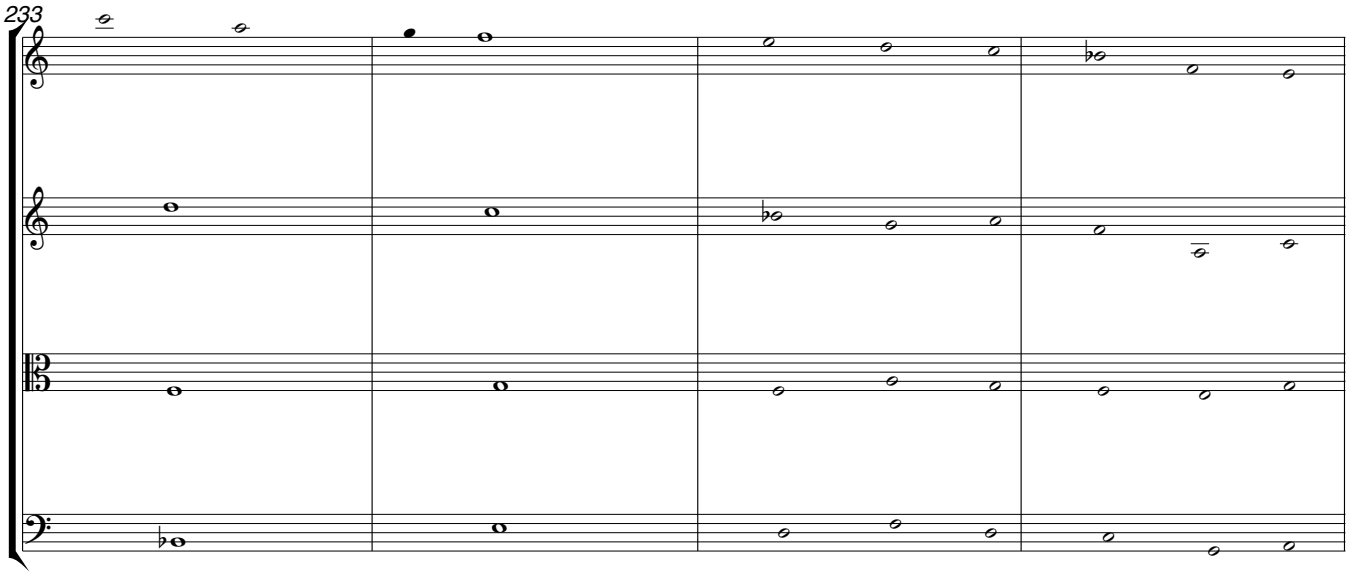
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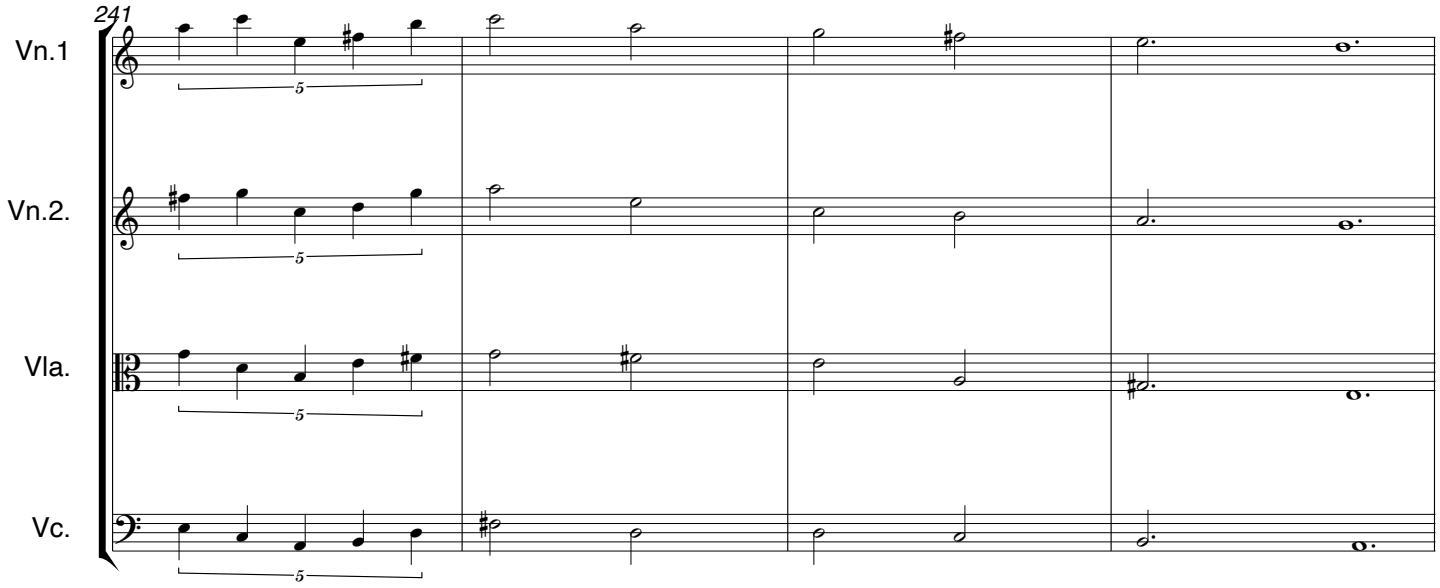
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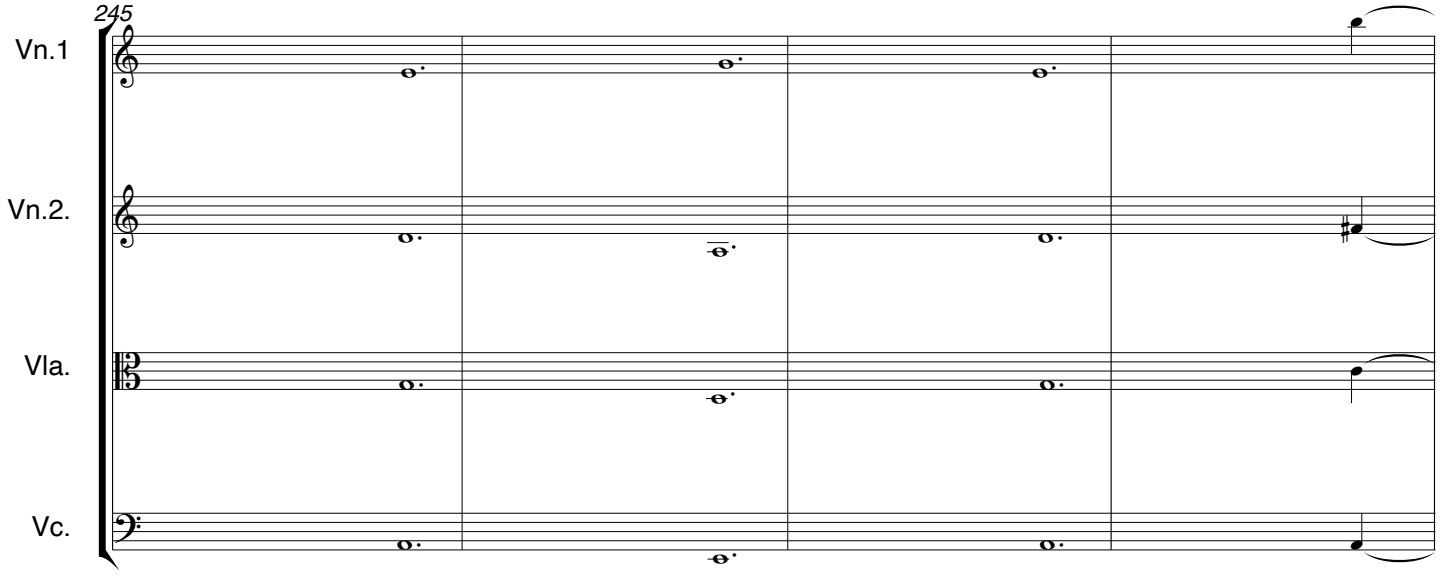
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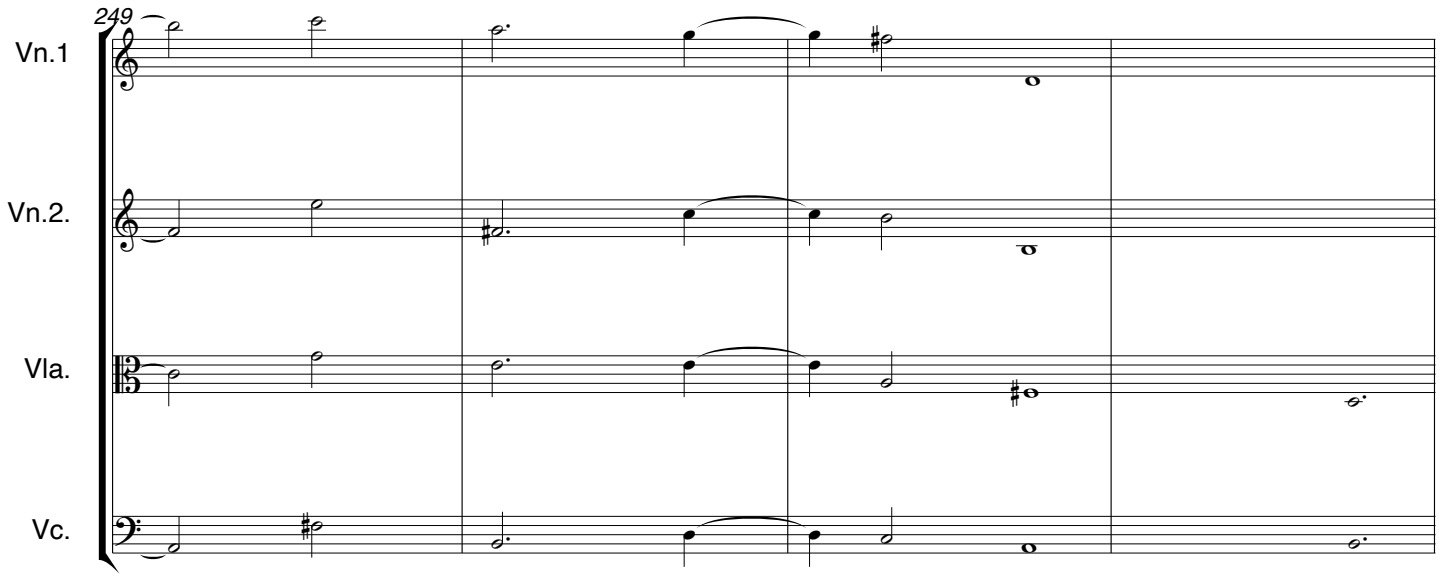
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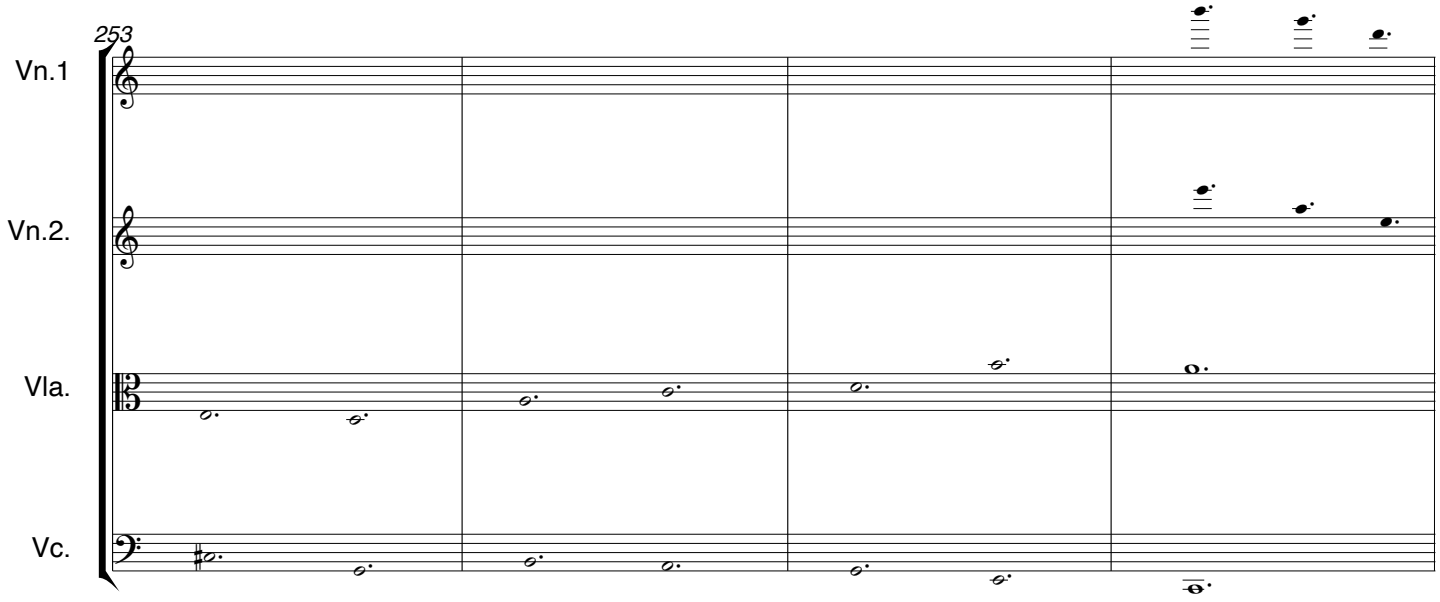
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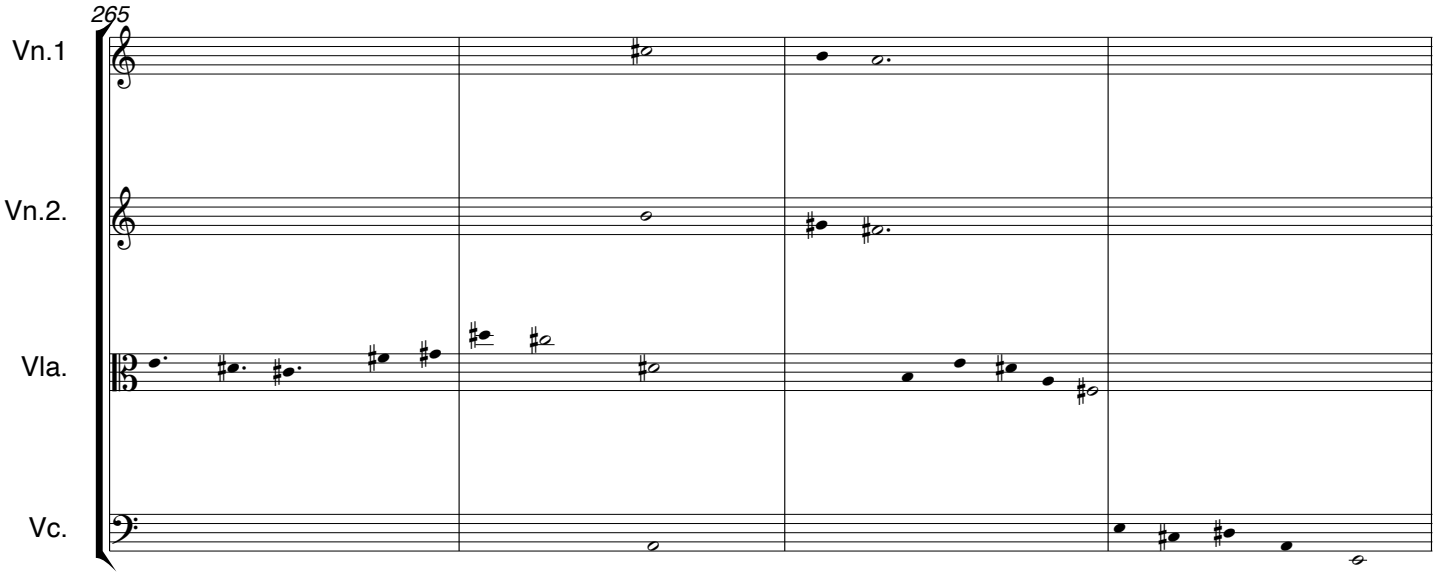
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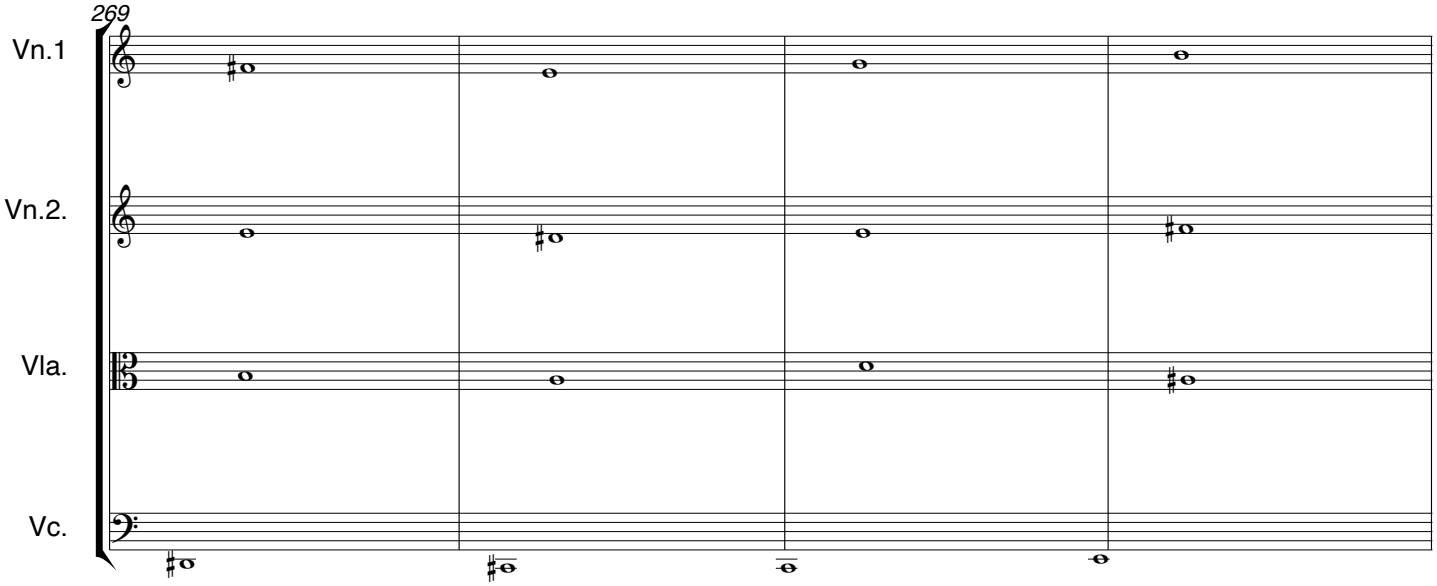
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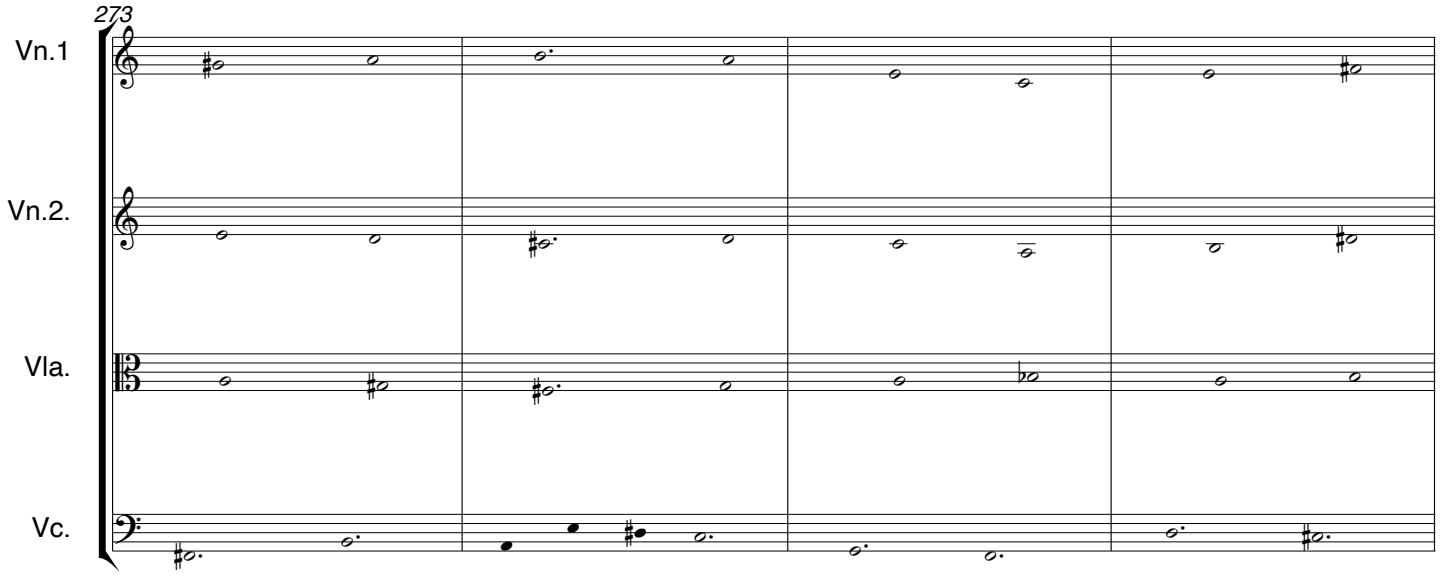
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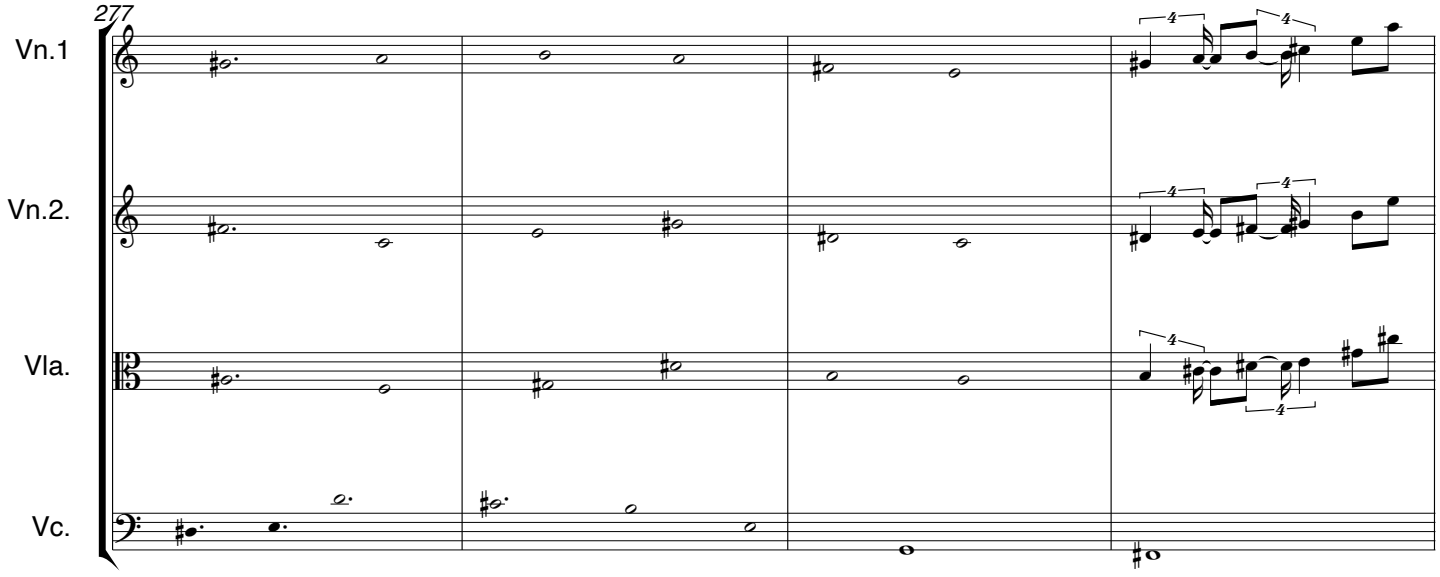
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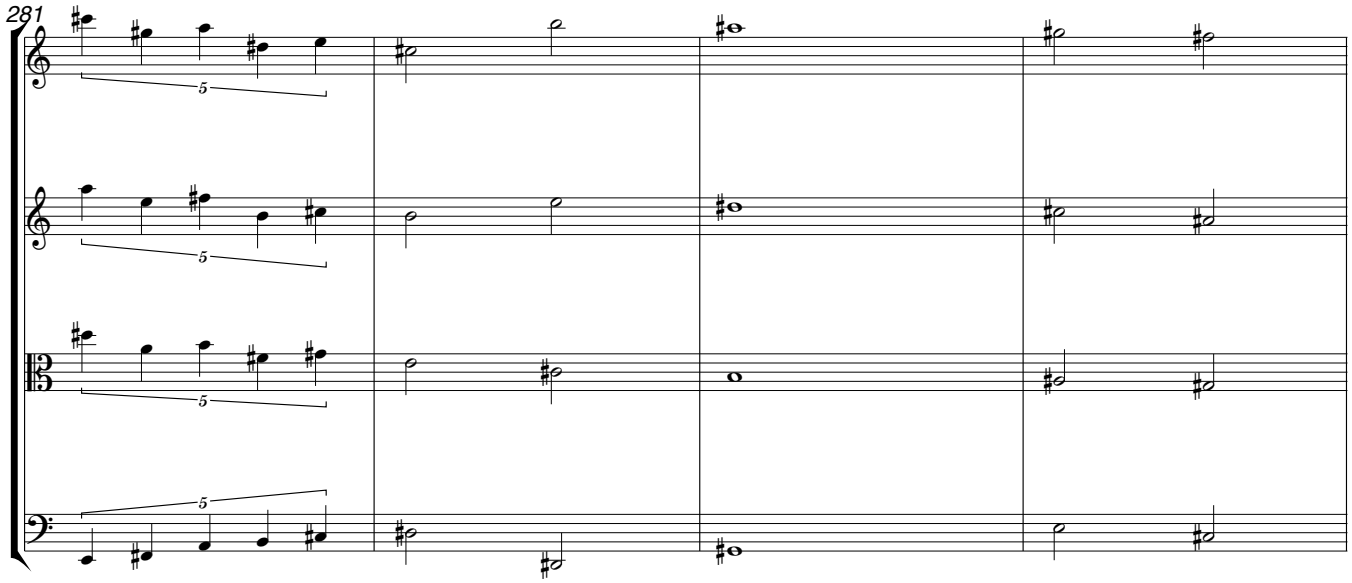
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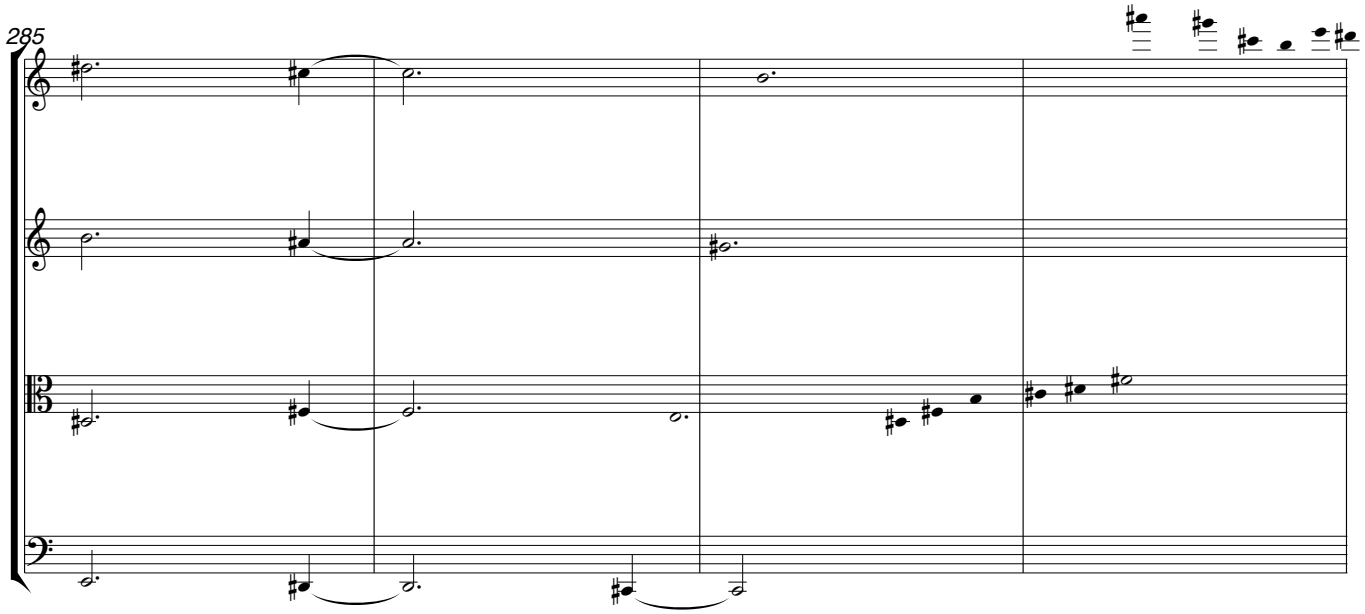
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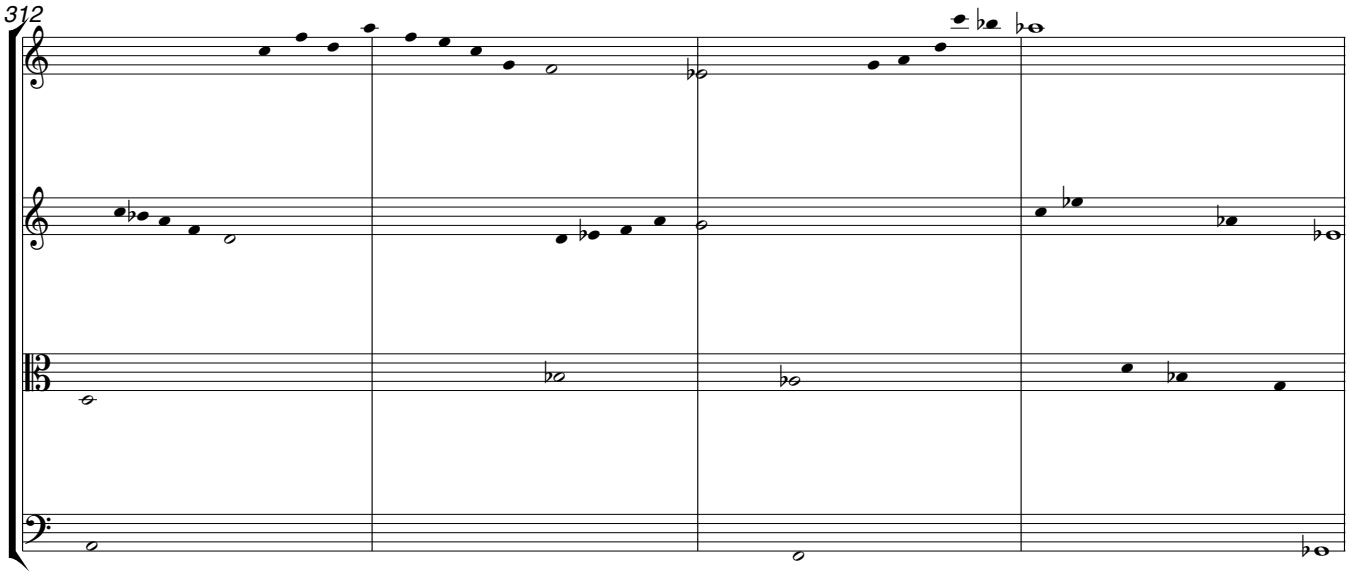
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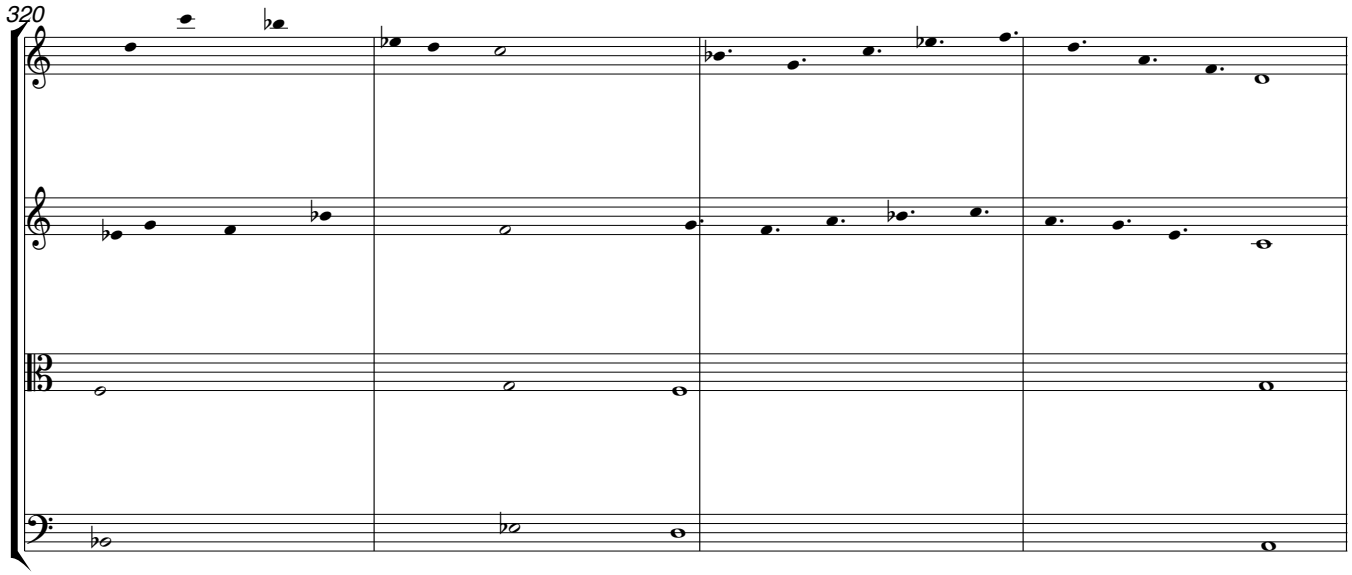
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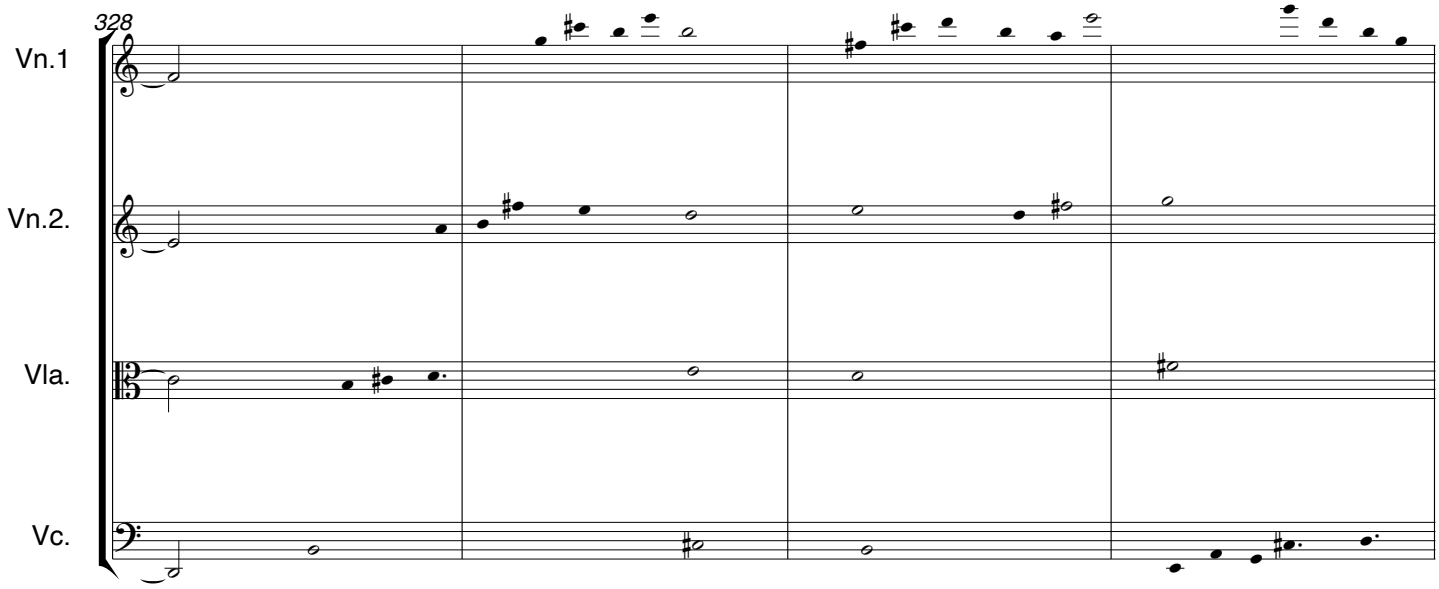
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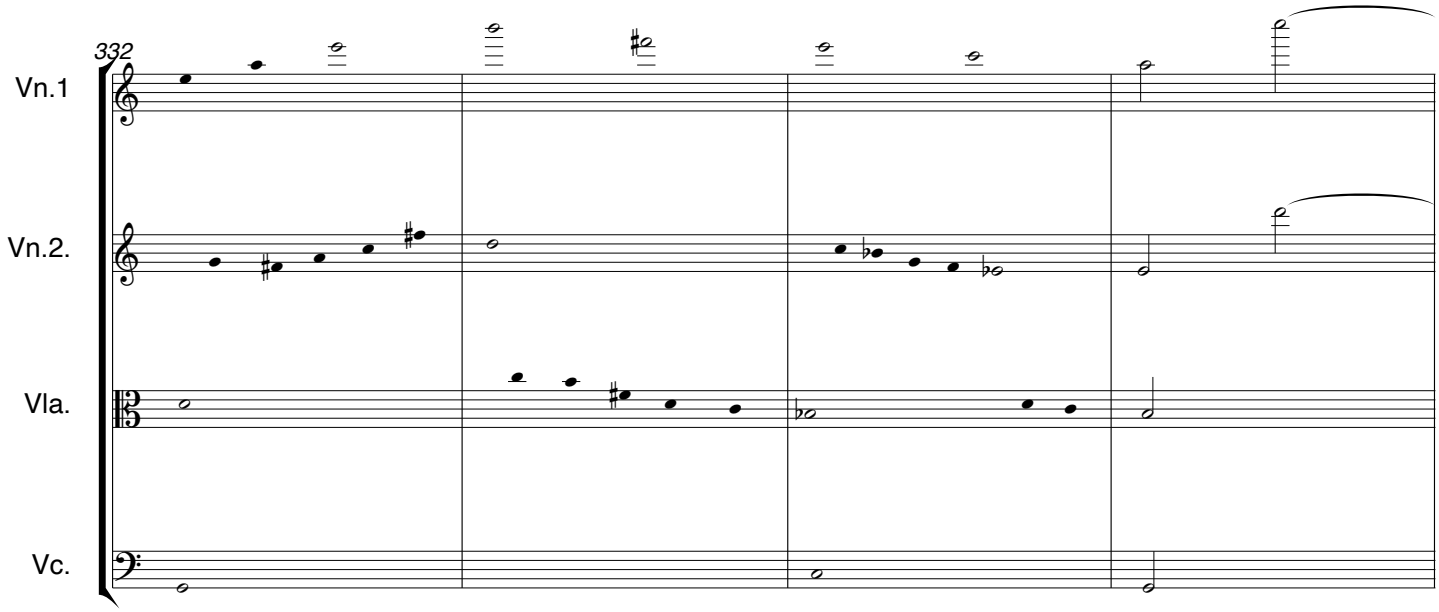
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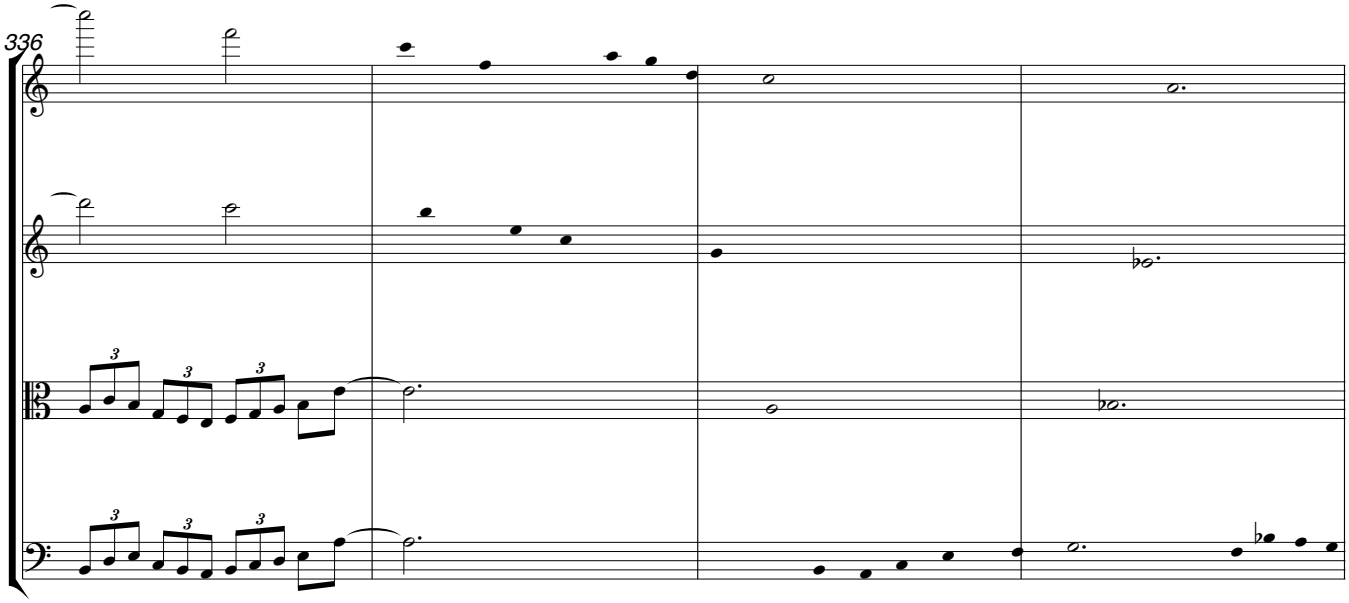
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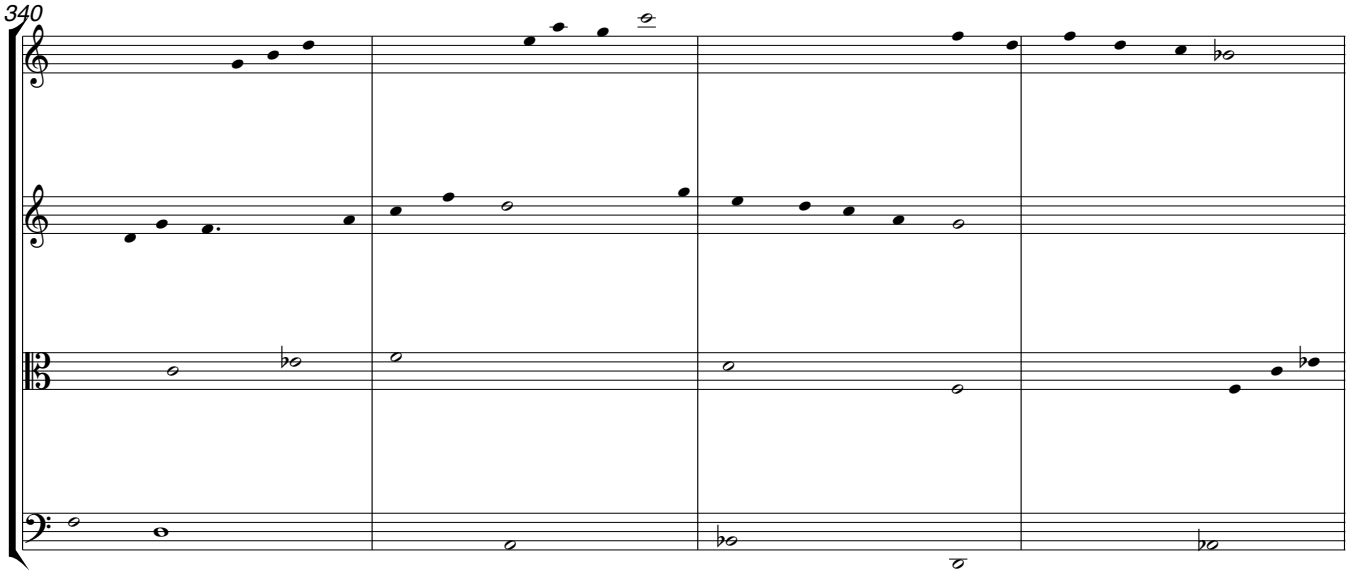
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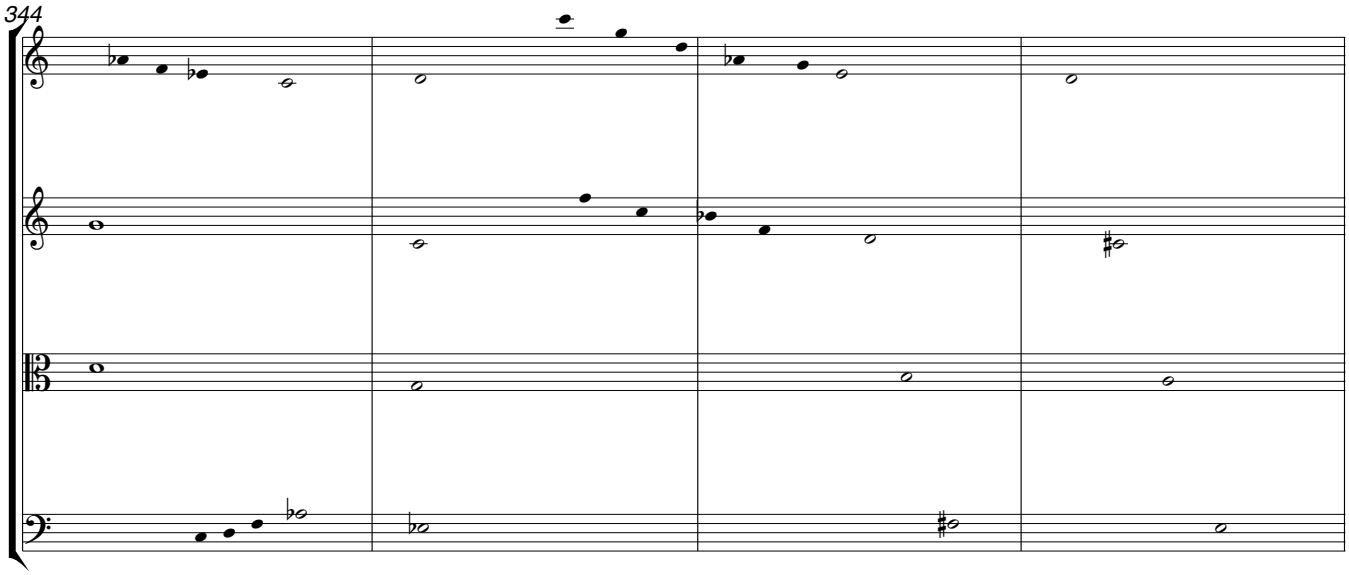
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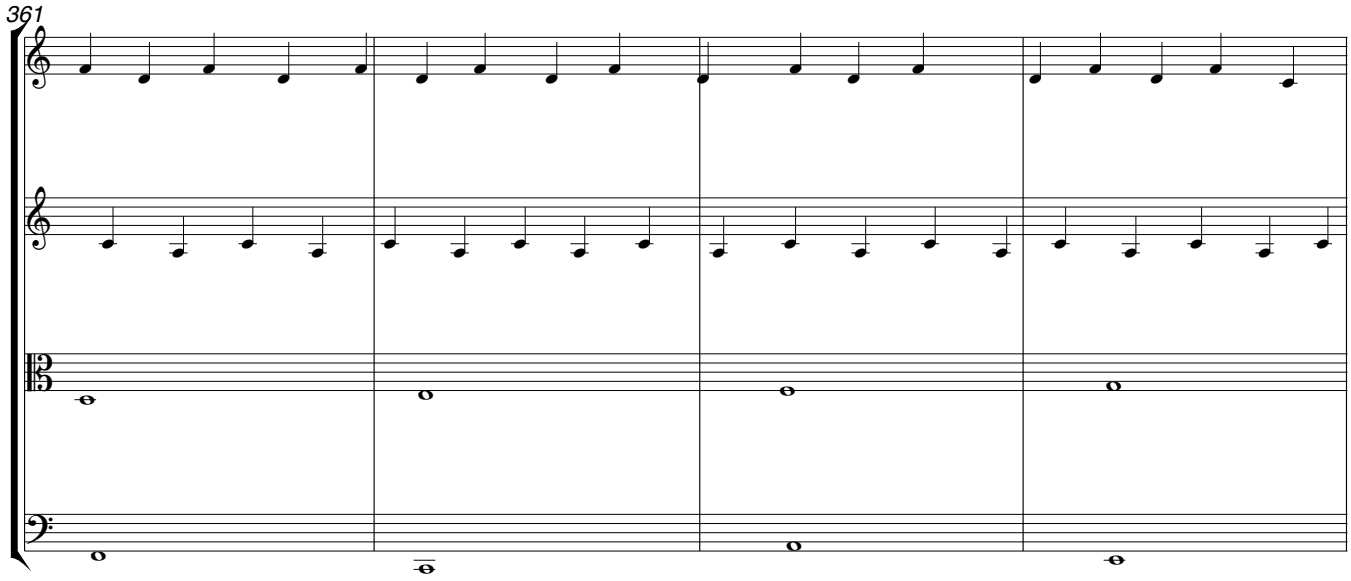
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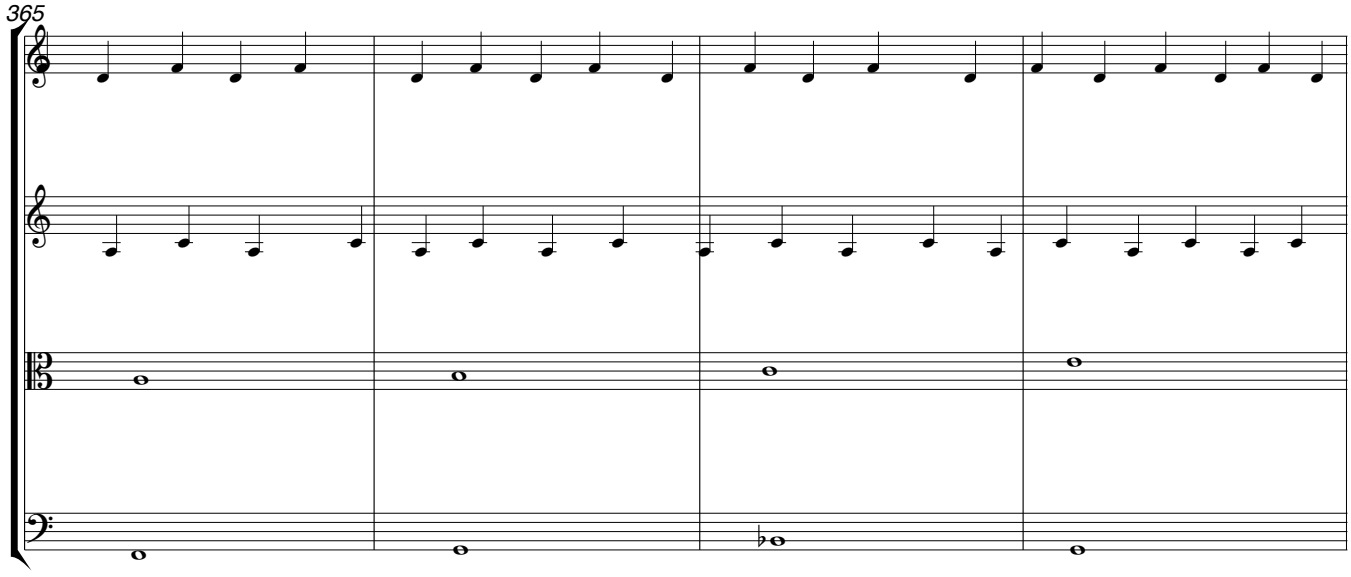
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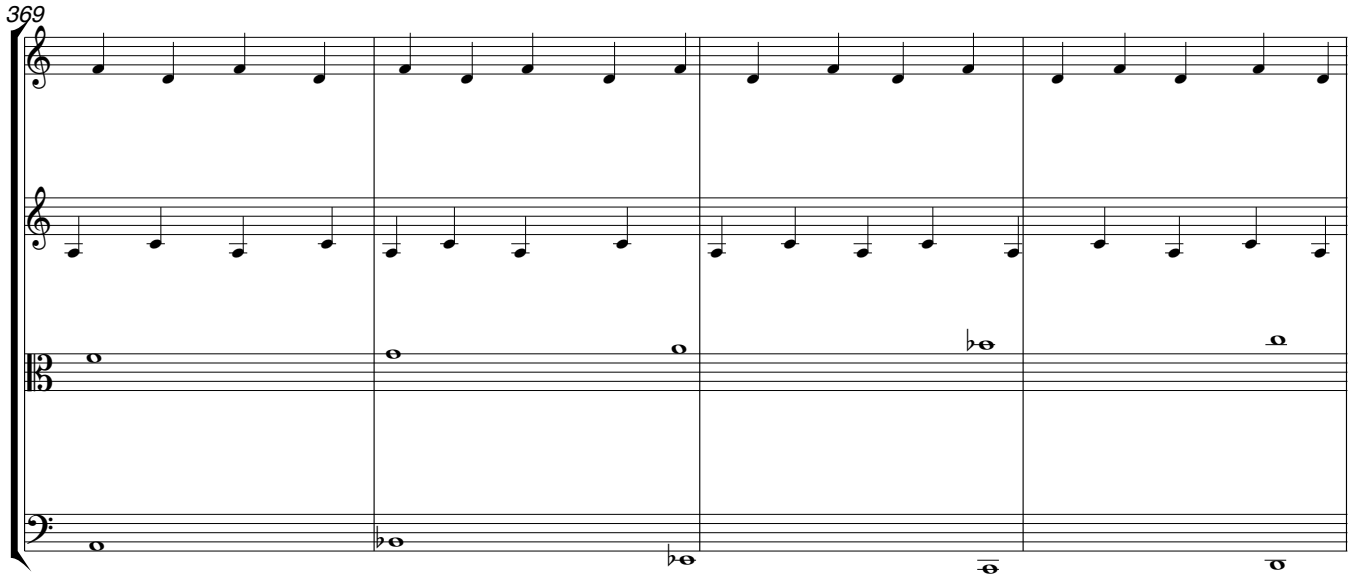
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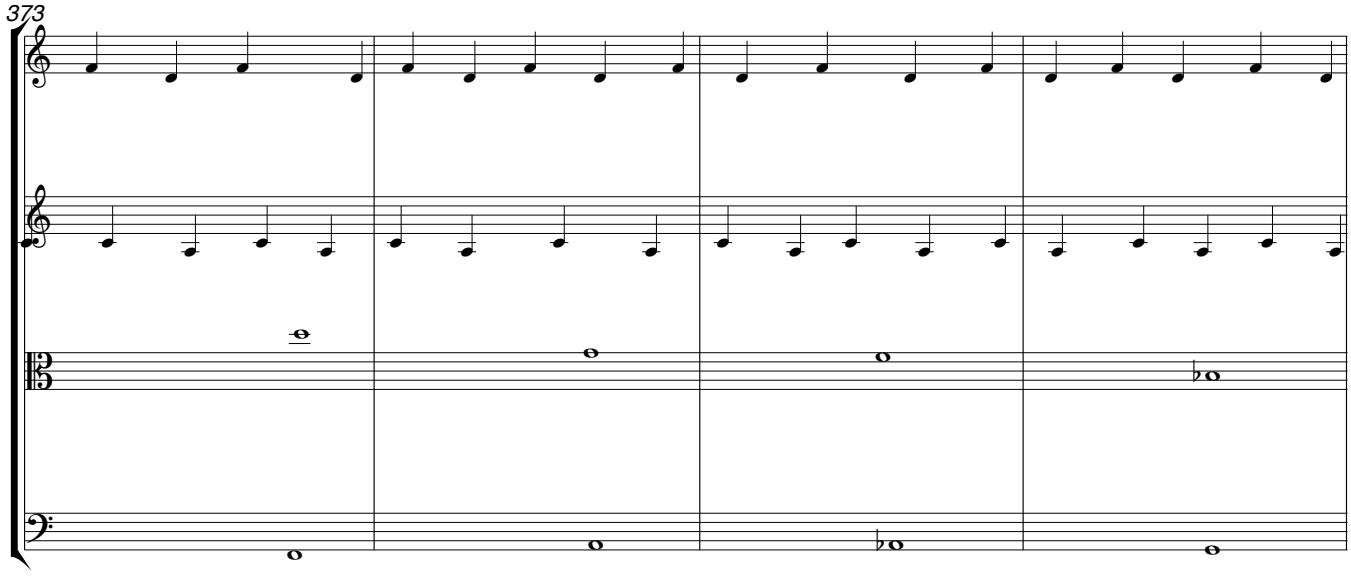
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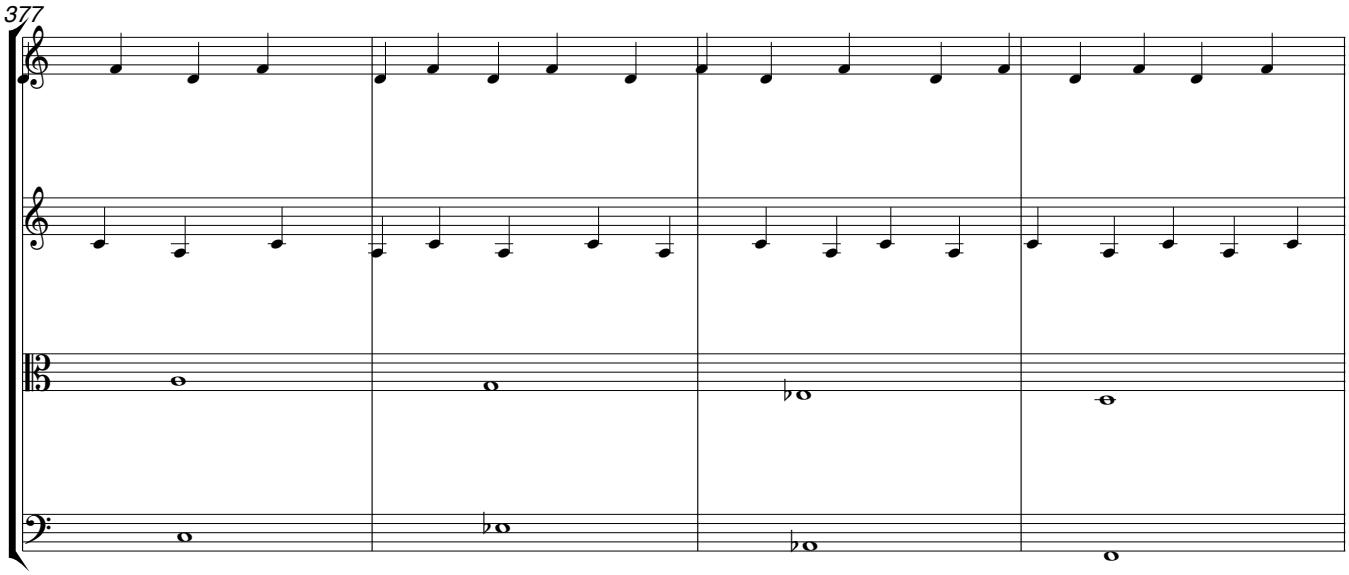
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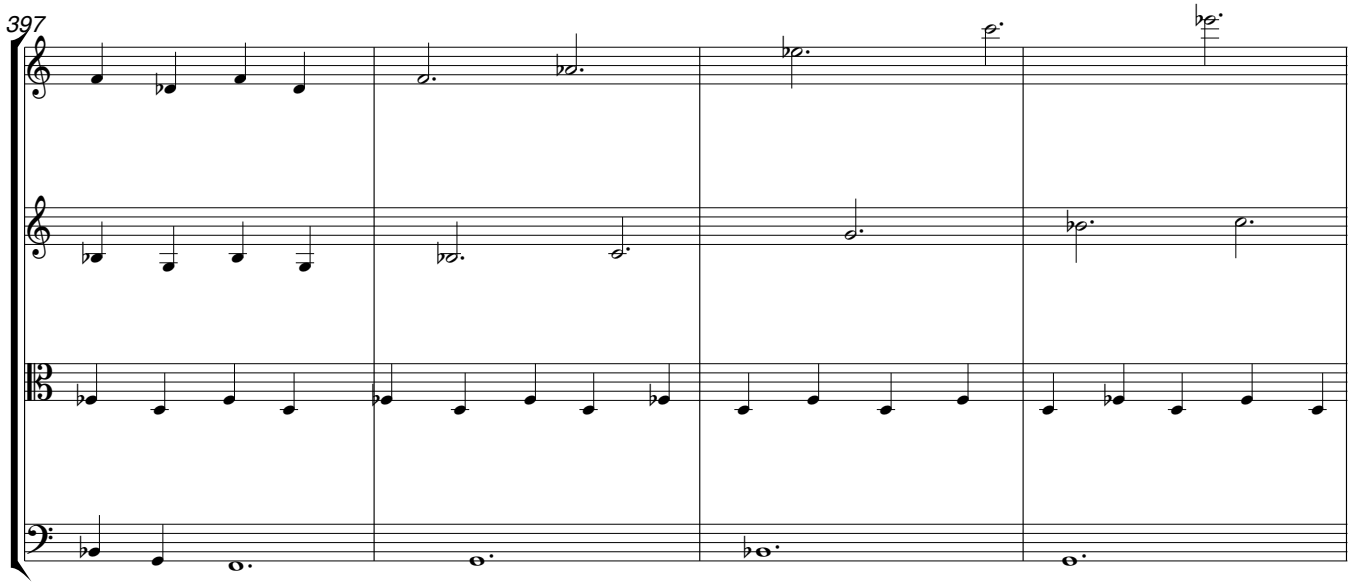
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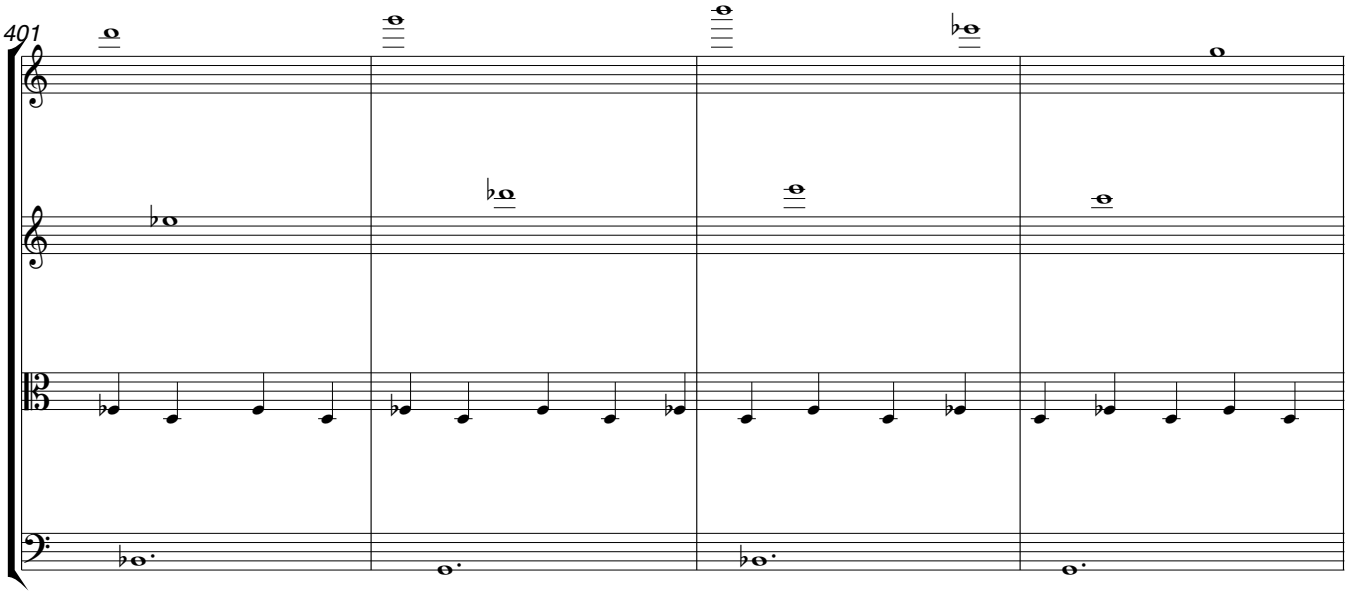
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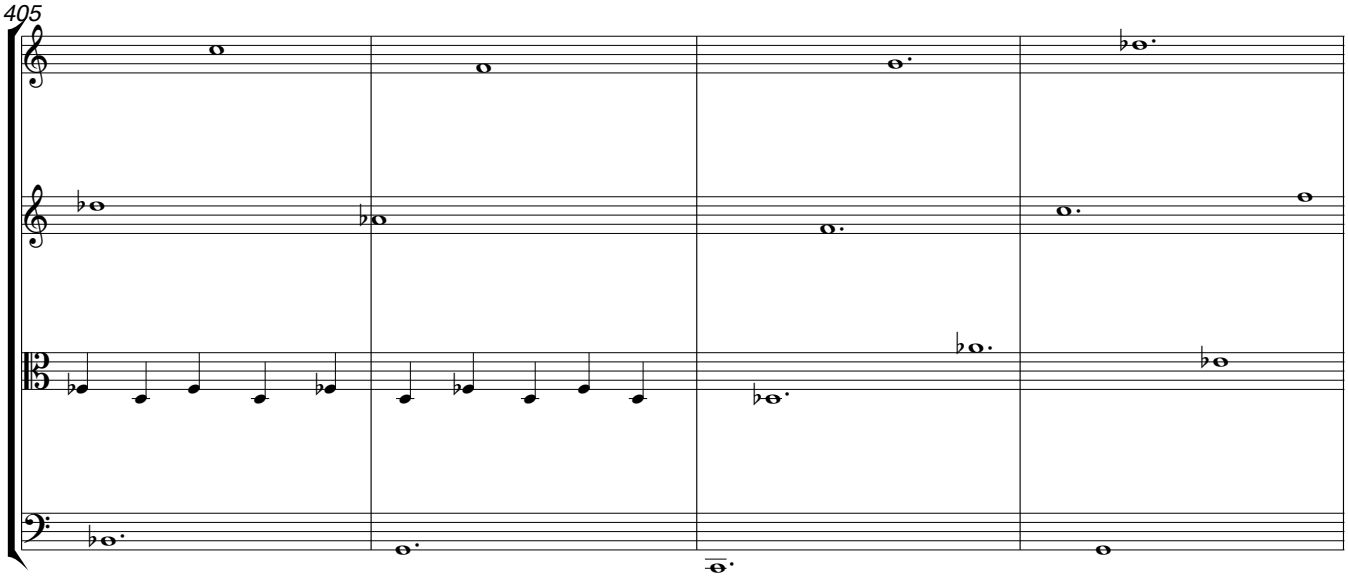
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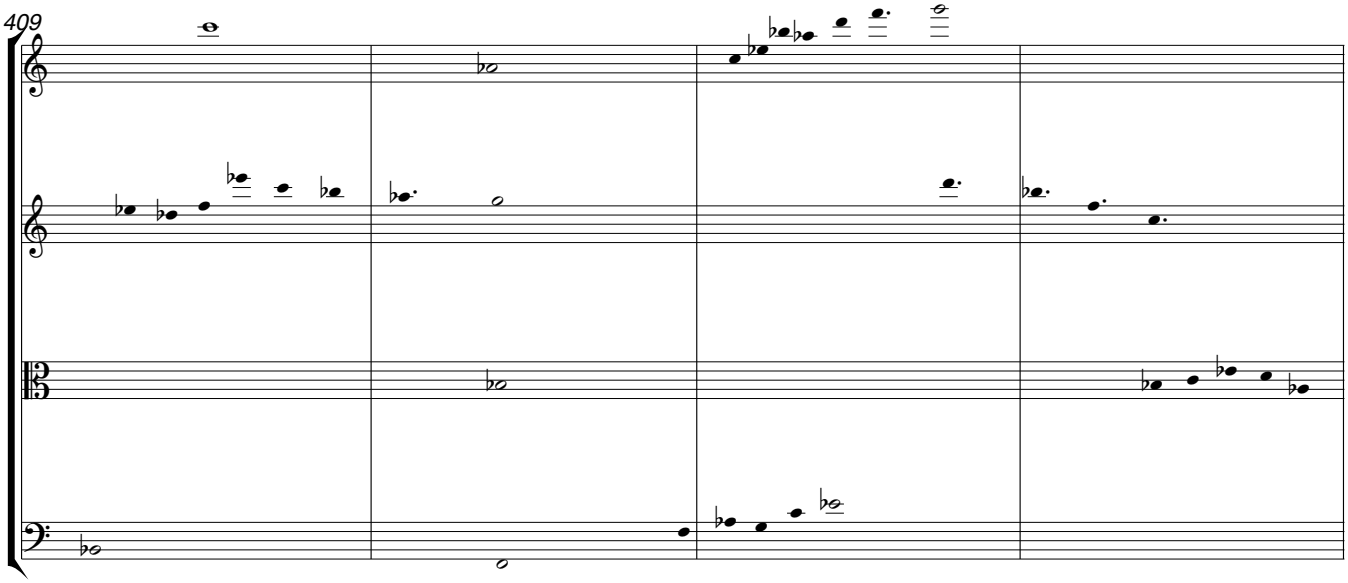
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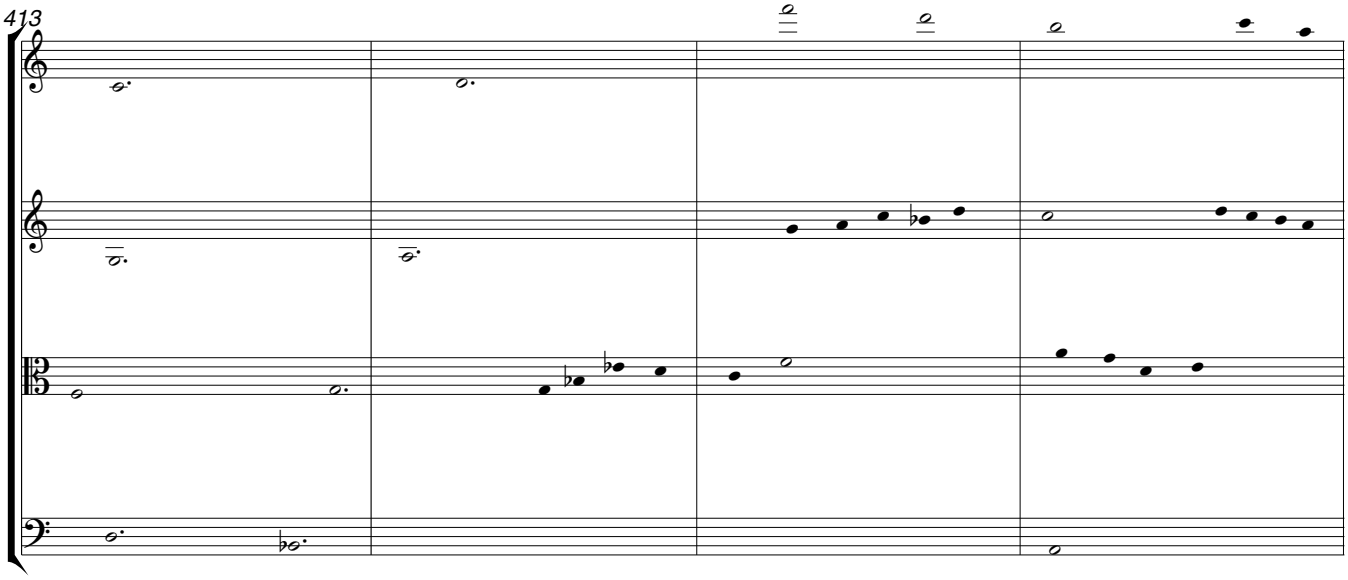
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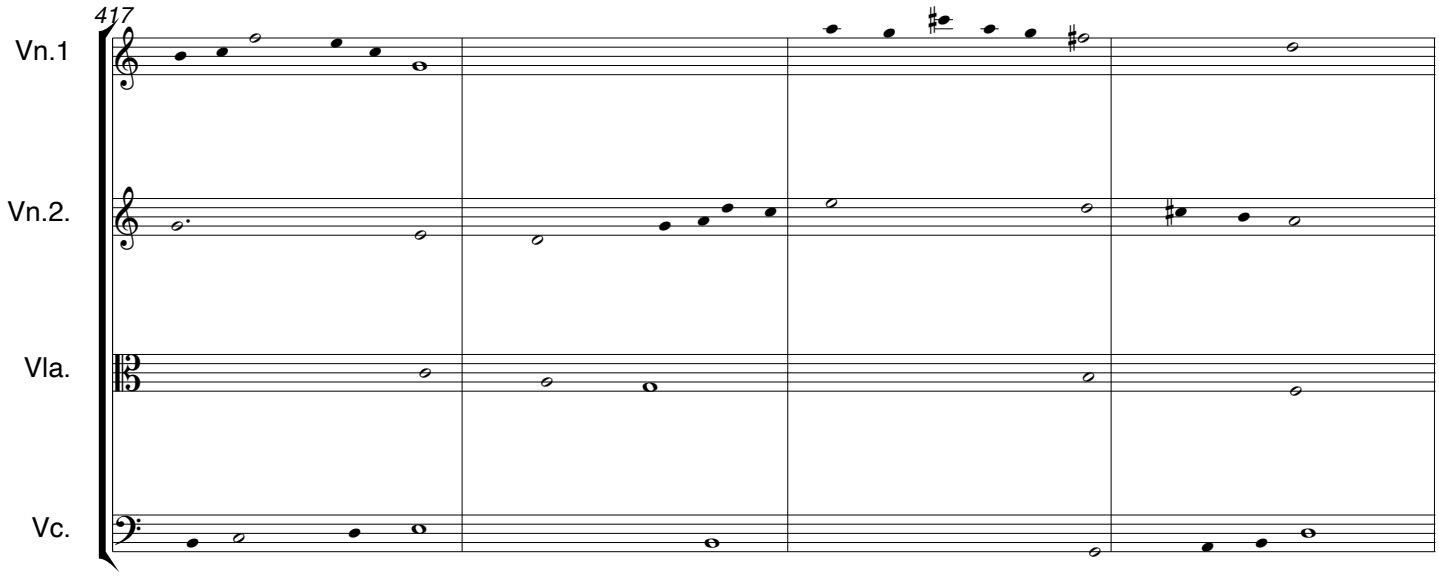
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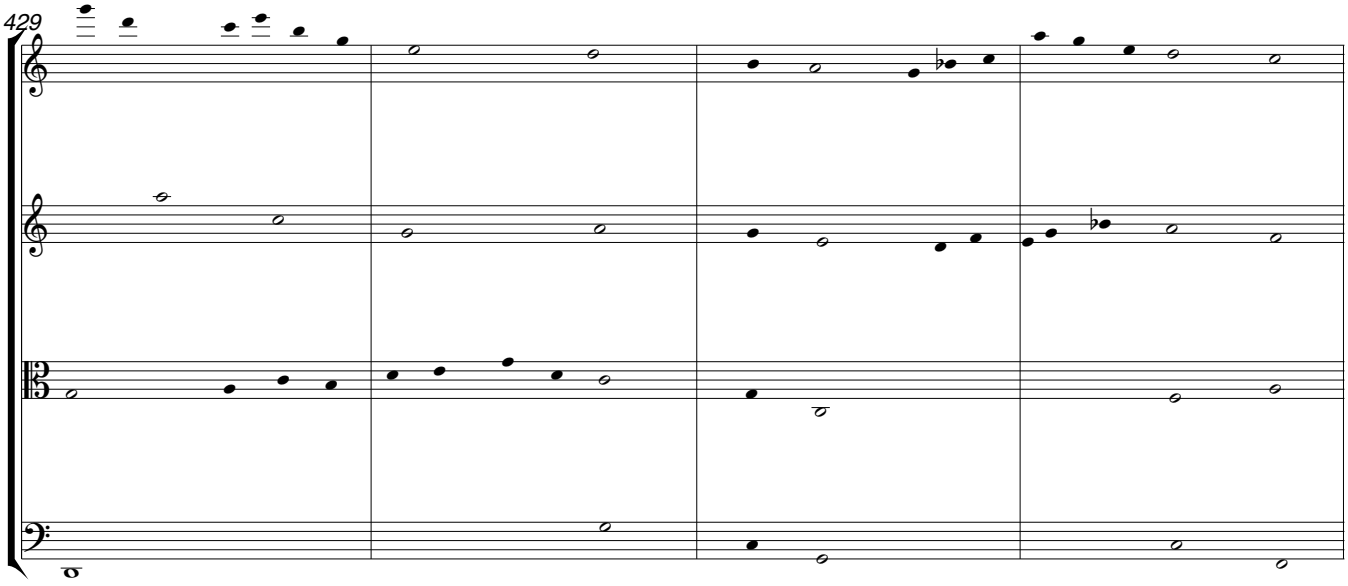
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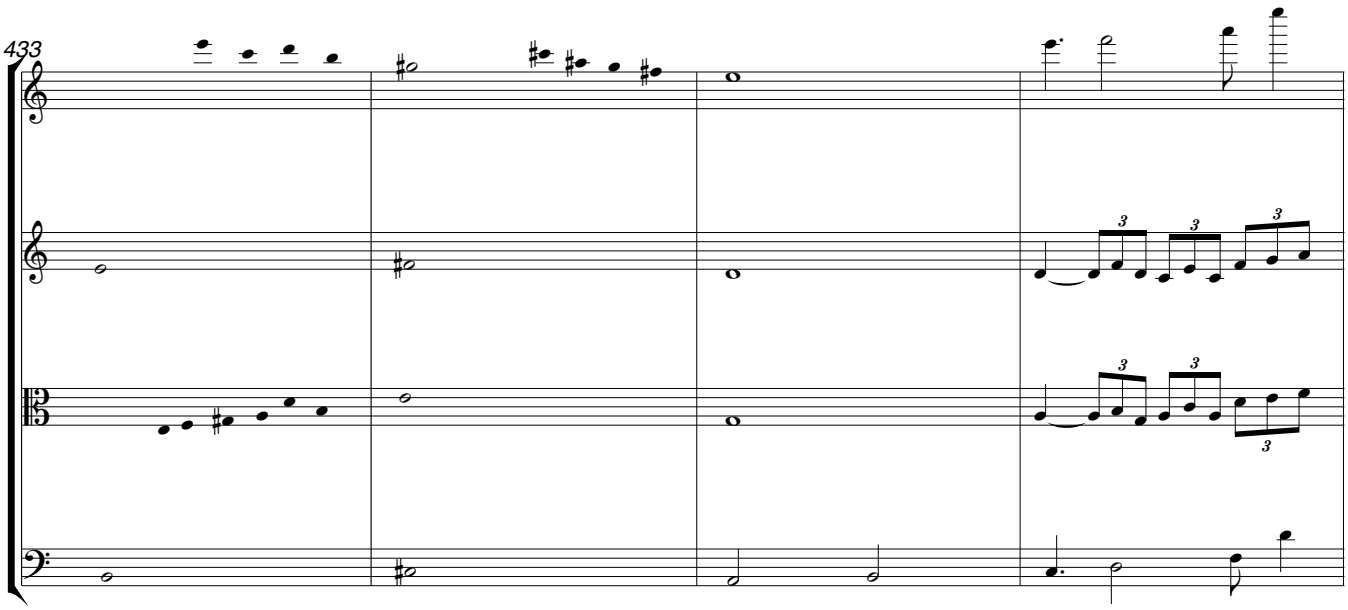
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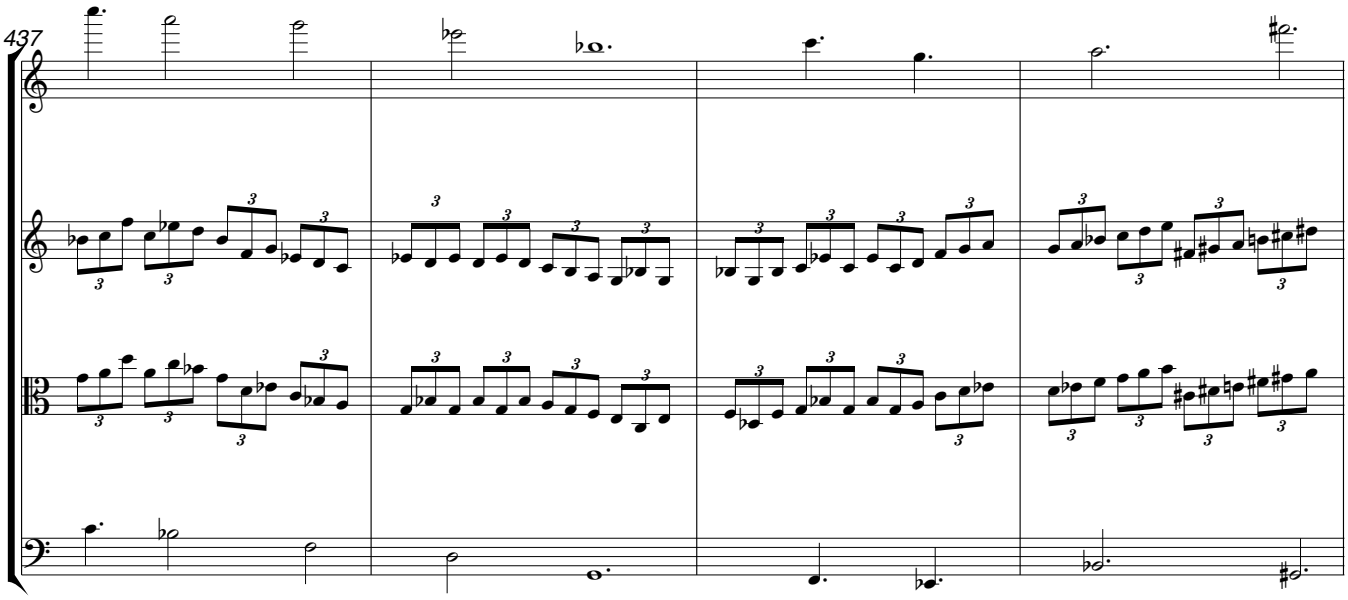
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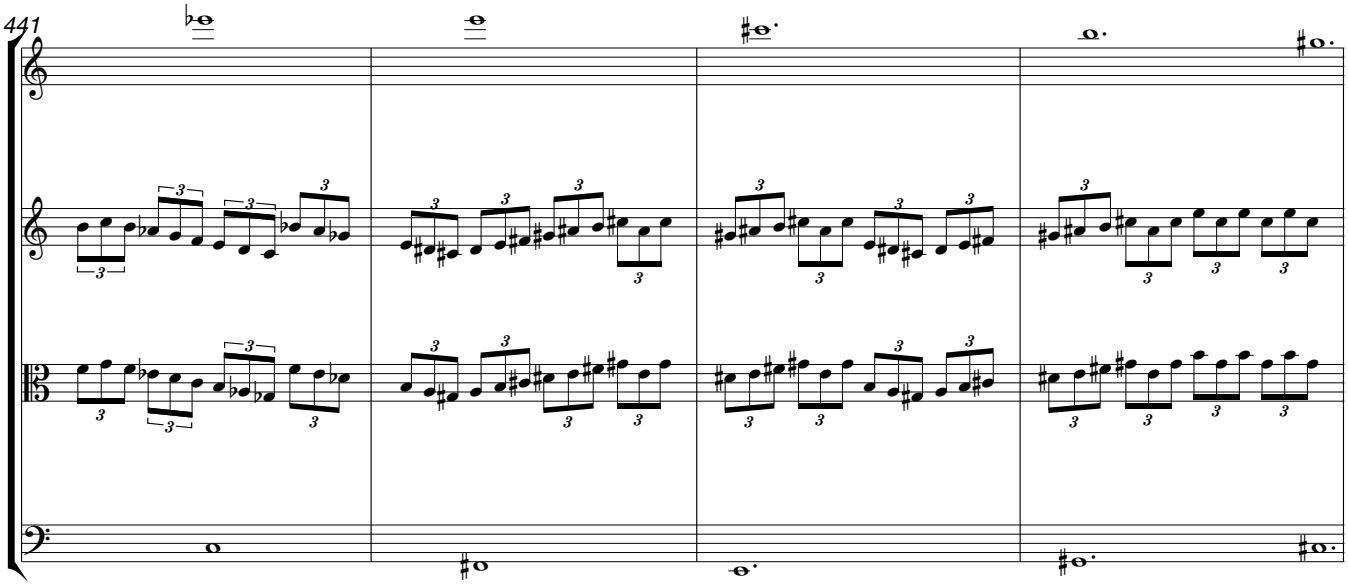
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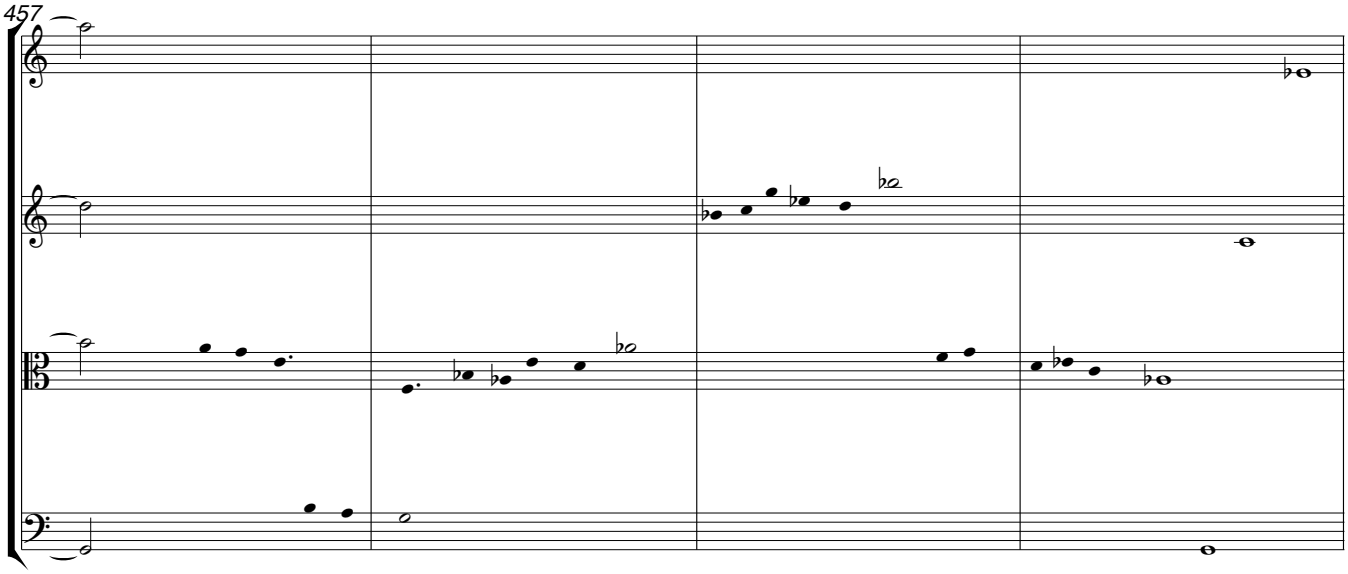
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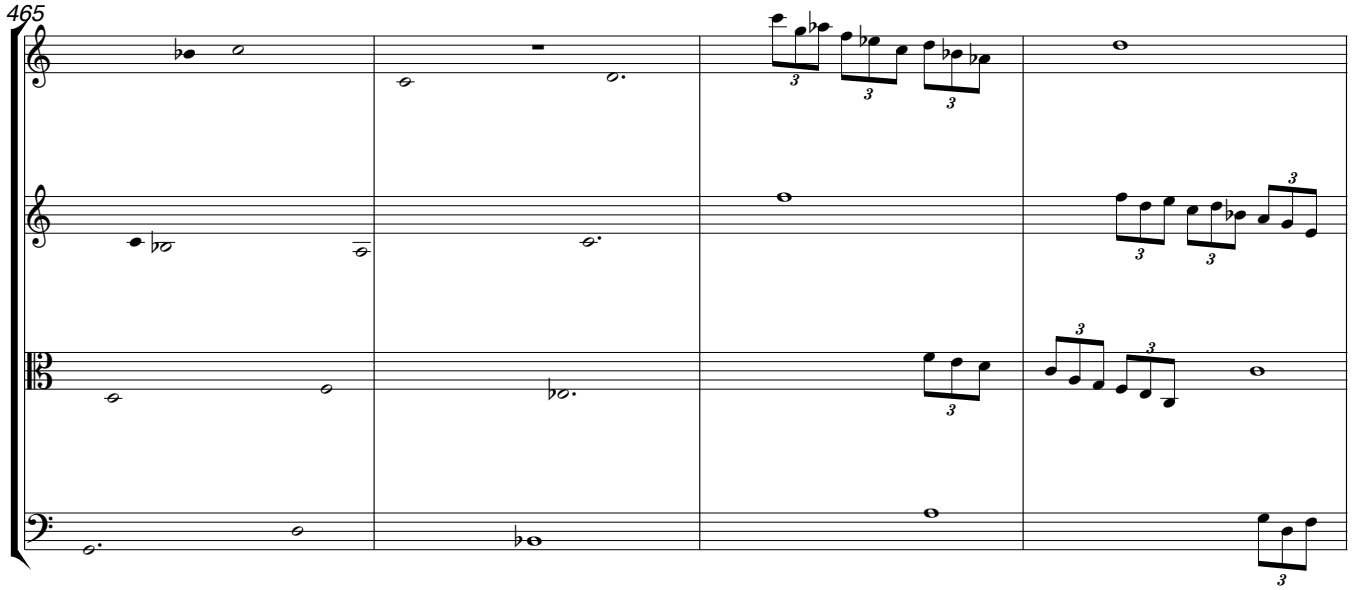
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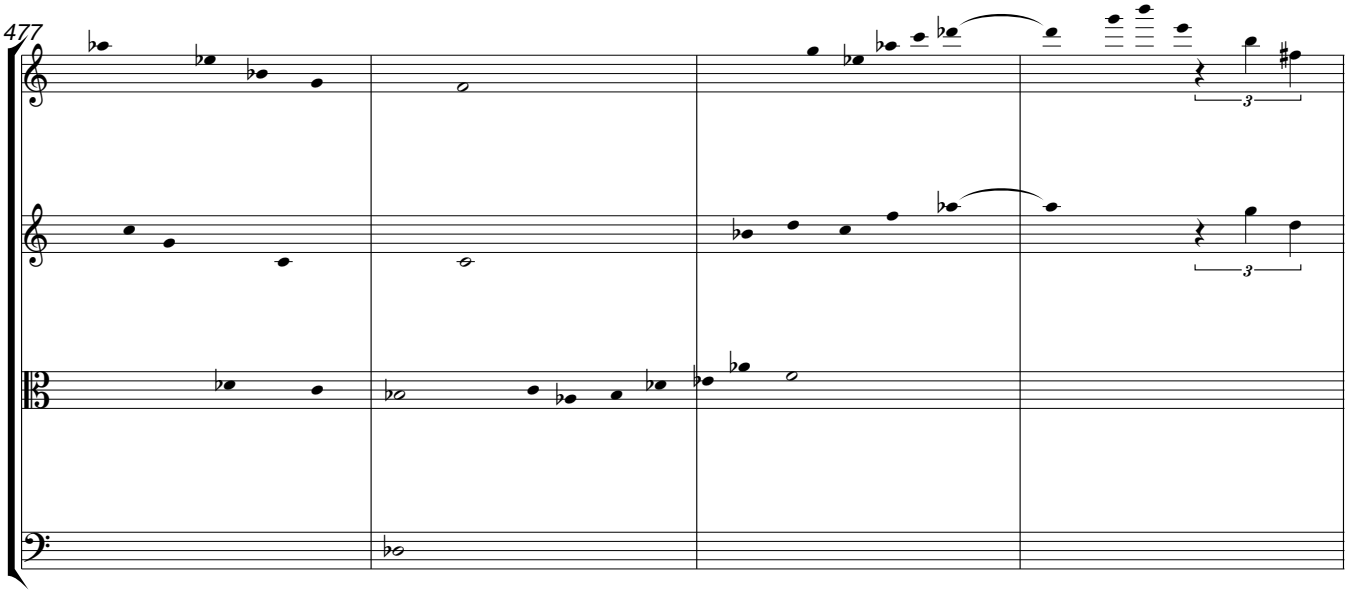
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